

GOD SMACK

by

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FADE IN

INT. LAS VEGAS - LUXURY HOTEL SUITE - NIGHT

SUPER: LAS VEGAS - 5 MINUTES TO MIDNIGHT

A candlelit suite. Wispy curtains billow around open French doors that lead out to the balcony.

EXT. BALCONY

Silhouetted against the neon lights of the Vegas skyline, the Archangel LUCIFER (40) stands, eyes closed, an expression of bliss on his handsome features. His jet-black hair is perfectly groomed. His unbuttoned dress shirt hangs open as the bobbing blonde head of a WOMAN performs fellatio.

Pan away from Lucifer and out across the city.

EXT. LAS VEGAS - VENETIAN HOTEL - NIGHT

The sights and sounds of the hotel at night.

Tight on the hotel's clock tower.

The hands of the clock adjust with a quick, mechanical movement, landing on the stroke of midnight.

CUT TO:

EXT. LUXURY HOTEL SUITE - BALCONY - NIGHT

Lucifer stands, head tilted back, eyes closed.

In the distance, the bells of the clock tower strike midnight.

At the same instant, the air around Lucifer HEAVES, as if an invisible force has just rippled through it.

Lucifer's eyes snap open. The glowing, blood-red eyes of a demon.

He looks down at the now dead body of the blonde sprawled at his feet. His handsome features shift, MORPHING into something hard, cruel and evil.

His mouth opens wide, exposing fangs, and he BELLOWS a name into the night--

LUCIFER
MICHAEL!!

FADE OUT:

SUPER: SEATTLE - 15 HOURS EARLIER

FADE IN

INT. SEATTLE - CITY STARBUCKS - MORNING

Dressed in summer casual, Archangels MICHAEL and GABRIEL sit at a table enjoying their lattes. GABRIEL (40) dark and brooding, is bored. The perpetually smiling MICHAEL (40) is clearly enjoying himself.

GABRIEL
Knock it off. You look like a
pervert.

Michael ignores him, continues smiling. Although he makes eye contact with everyone passing by, the passersby seem oddly indifferent to him.

A young MOTHER (20's) walks past holding a baby carrier with an INFANT. A blanket slips from the carrier, drifting down over Michael's foot.

Michael doesn't react.

The young mother reaches down, retrieves the blanket as if the space around it were empty.

She settles the blanket back around her baby.

Michael leans forward and smiles at the sleeping infant. Again, the young mother is oblivious to him.

After she moves on, Michael settles back in his chair, content, happy.

MICHAEL
I think it's time.

Gabriel's face darkens considerably.

GABRIEL
I'm not listening.

MICHAEL
Seriously, how long's it been?

GABRIEL
Not long enough.

Michael locks his best puppy-dog eyes on Gabriel.
Gabriel ignores him, his scowl growing darker.
Michael keeps the eyes going.

GABRIEL (CONT'D)
No! It never works.

MICHAEL
Why are you always so doom and
gloom?

GABRIEL
Why are you an idealistic idiot?

MICHAEL
It's called hope, Gabriel. You
should try it.

Gabriel shoots him the look of death, drinks his latte.
Michael can't let it go.

MICHAEL (CONT'D)
Come on, it's not even that hard
anymore. Getting the word out used
to take a lifetime, sometimes
several lifetimes. But everyone's
so connected now. All you need is
one great YouTube upload and
suddenly you're a rock star.

GABRIEL
Buddha, Jesus, Mohammed...they were
all rock stars...the real deal. And
all that time we spent developing
them, inspiring and pushing them
forward. It didn't matter. In the
end, the world they were trying to
unite betrayed them. It's the same
story. Every time.

MICHAEL
What about Mother Theresa? Everyone
loved her. She was a social media
darling.

Beat.

GABRIEL
I was fond of Mother Theresa.

MICHAEL
That's the spirit.

Gabriel sighs, resigned, but not happy about it.

GABRIEL
Fine, but this is it, Michael. This
is seriously the last time.

MICHAEL
Last time.

GABRIEL
And it's completely random, no
politics, no theology, no Golden
Child crap. Nothing.

MICHAEL
Completely random. Dealers choice.
The next one that walks through
that door.

Beat.

The front door swings open. In walks SAM LANDERS (35),
professional but Seattle cool with messy hair and a satchel
slung across his shoulders.

Sam turns to smile, hold the door for an INDIAN FEMALE (30's)
walking in behind him.

Michael and Gabriel's eyes follow Sam as he strolls up to the
counter, chatting and joking with the Baristas.

GABRIEL
He's got serious baggage.

MICHAEL
They all got baggage, that's what
makes them great. All that conflict
and angst, twisting and churning
inside as they slog through the
inevitable journey of the soul--

GABRIEL
--Shut up.

MICHAEL
 (undaunted)
 Usual bag of tricks?

GABRIEL
 Nah, everyone's so jaded now.
 Miracles don't have the same impact
 they used to.

MICHAEL
 Maybe just the touch, you know, to
 get things started, kick it up a
 notch? It worked for Jesus.

Gabriel's eyes follow Sam as he exits the store.

GABRIEL
 Not so much.

INT. LANDERS VETERINARY - RECEPTION - DAY

Typical veterinary office, clinical but cozy.

DEB (60) short, plump, mega-watt smile, stands behind the reception counter organizing paperwork. Across from reception, GILLIAN WATSON (late 60's) attractive retiree dressed in tennis whites, cradles a large black cat, LOLA, in her arms. A few chairs over, CAROLYN (30) soccer mom, sits with BAXTER, a large golden retriever.

Deb comes around the desk and walks over to Baxter. The dog squirms with excitement.

DEB
 (high-pitched, baby voice)
 Hey there, Baxter Boo. Are you
 being a good boy?

She pats Baxter affectionately on the head.

Deb moves on to Gillian and Lola. She strokes the cat's head gently. Her voice is gentle now, concerned.

DEB (CONT'D)
 Gillian, why don't you bring Miss
 Lola on back.

Gillian stands, cradling Lola gently in her arms, and follows Deb toward the back.

INT. LANDERS VETERINARY - PATIENT ROOM - DAY

Similar to the front office, the room is clinical but cheery.

Sam, dressed in a lab coat over his clothes, washes his hands at the sink.

Deb opens the door, shoots Sam a sad look before ushering Gillian and Lola in.

Gillian sets Lola gently on the patient bed.

Deb exits, closing the door behind her.

SAM

Hey there, baby girl. How we doin' today?

Lola meows pitifully.

GILLIAN

She's been like this since Tuesday. We've been monitoring her like you asked, but she's stopped eating. I can barely get her to take water.

SAM

Her cancer is pretty advanced. I'm sorry, Gillian, I really am. You know Lola's one of my favorites.

Gillian nods, her face tight with emotion.

EXT. LANDERS FARM - DRIVEWAY - DAY

Sam's car travels up a long drive leading to an upscale, craftsman-style farmhouse. A large barn sits across from the house near a wooded area. The house and barn are surrounded by several acres of open fields.

EXT. SAM'S CAR - DRIVEWAY - DAY

Sam nears the house, parks the car off to the side.

INT. SAM'S CAR

SAM'S POV: Sam looks out the window, sees MAN and a WOMAN talking near the barn.

EXT. DRIVEWAY/FRONT OF BARN - DAY

Sam exits his car, walks toward the man and woman.

The woman is Sam's mother, MARGO (60) a tall, attractive woman who shares her son's cool, laid-back vibe.

Margo is talking with BEN WATSON (70's) Gillian's husband, a retired military man turned real estate businessman. He's dressed in high-end cowboy hat and boots.

Ben extends his hand and the two men shake, exchange a greeting.

BEN

(to Sam)

I just got off the phone with Gillian. I sure appreciate everything you're doing for Lola, Sam. She treats that damn cat like one of the grandkids.

Sam nods.

MARGO

So Ben's back to make us an offer, Sam. Says its one we can't refuse.

BEN

When are you two gonna quit bustin' my balls? Just sell me the damn property already?

SAM

Subtle.

They all laugh.

MARGO

Ben, you know how we feel about this place. Owning this farm was Seamus' dream...

(gestures toward barn)

...He built that barn with his bare hands.

(pause)

It's all we have left of him.

Ben's tone changes.

BEN

I mean no disrespect to Seamus. When he disappeared, we all felt it. It was a damn shame, that's for sure.

Ben pauses, takes a long look around the property.

BEN (CONT'D)

I do understand your connection to the place. Hell, it's the reason why I keep letting you turn me down. But I'm not real good at taking no for answer.

(big grin)

So how about I give you a little breather, maybe swing by around Christmas for another go around?

Margo and Sam laugh, roll their eyes.

EXT. LANDERS FARM - DRIVEWAY - DAY

Margo and Sam watch Ben's jeep disappear down the drive. They're no longer smiling. Their faces are troubled, pensive.

SAM

We're not going to hold him off forever.

MARGO

He's almost eighty. We just need to outlive him.

Sam doesn't smile. He and his mother exchange a pained look.

Margo changes the subject. She hooks her arm through Sam's and they turn and head toward the house.

MARGO (CONT'D)

Any plans for tonight?

SAM

A few of us are getting together at Tyler's. What about you? Bingo night at the senior center?

MARGO

Ha, Ha. As exciting as that sounds, I think I'm gonna just stay in with a bottle of wine and binge-watch Game of Thrones.

INT. CONDO BUILDING - HALLWAY OUTSIDE TYLER'S DOOR - NIGHT

Sam knocks on Tyler's door.

The door is opened by a pretty Chinese woman. DR. TYLER CARTER (35) is Sam's long-time girlfriend.

She flashes Sam a smile.

TYLER

Hey handsome, right on time.

INT. TYLER'S CONDO - LIVING ROOM - NIGHT

Sam stands near the fireplace chatting with his friends, RITTU (30's) a lively Indian female, MARTIN (40) a conservative financial analyst, and ALEX (40), Martin's witty husband.

The Archangels Gabriel and Michael stand a few feet away. Drinks in hand, they glance around, taking in the party. Although they're in the middle of the room, the other guests move and talk around them as if they're invisible.

Gabriel takes a swig of his Guinness, then eyes Michael's sugar-rimmed martini glass.

GABRIEL

What the hell is that?

Michael swirls the liquid in his glass, takes a sip. He smiles indulgently.

MICHAEL

Lemon drop.

Gabriel rolls his eyes.

INT. TYLER'S CONDO - KITCHEN - NIGHT

Tyler stands at the counter, prepping more food. She watches Sam surreptitiously while he chats up a pretty CO-ED (20's) in the living room.

Alex saunters in, pours himself a glass of wine.

He watches Tyler watching Sam.

ALEX

Still not married, eh?

TYLER

I'm not having this conversation.

ALEX

Is he still living with his mother?

TYLER

Yes, but that's not why, and you know it. Margo's totally cool. That place is just too big for one person to manage. Sam feels guilty leaving her out there by herself.

ALEX

Blah, blah, blah. Sam better bust a move or someone else is gonna snatch you up.

Tyler laughs, but when Alex turns away, her smile fades.

She looks back at Sam, frowning.

TYLER'S CONDO - BALCONY - NIGHT

Sam, Tyler, Martin, Alex and Rittu are seated around the balcony enjoying cocktails and passing around a joint. Gabriel and Michael lean against the railing, drinks in hand.

RITTU

I can't do the news in the morning anymore. By the time I get to work, I'm totally depressed.

SAM

I remember when my dad quit watching the news. He said he couldn't take all the shit going on, and that was twenty years ago.

Rittu takes a hit off the joint, offers it to Sam. He declines.

SAM (CONT'D)

What if we woke up tomorrow and all the evil shit was just...gone? No ISIS, no school shootings, no guy beating his wife and kids to death.

The Archangels look intrigued.

MARTIN

What about all those people in the gray areas?

(MORE)

MARTIN (CONT'D)

The ones feeding the world's
addictions, polluting the planet--

ALEX

--Having sex with farm animals?

SAM

--Totally fine as long as no farm
animals were killed or harmed in
the process.

Alex lays a comforting hand on Martin.

ALEX

Whew! I thought you were a goner.

MARTIN

Whatever, I just think you need to
clarify what constitutes evil? How
bad do you have to be to get God
smacked?

Michael leans over, whispers into Sam's ear--

MICHAEL

Free will...

Sam speaks Michael's words as if they were his own.

SAM

Free will remember? God gave us the
ability to choose whether we're
gonna do good things or bad things.
So I say, evil is as evil does. If
you act out evil thoughts, causing
death and mayhem, then BAM! You
drop dead.

RITTU

That's a lot of dead people.

TYLER

A lot of dead bodies. What happens
to them...do they just mysteriously
disappear, or are they piled up
everywhere?

SAM

I'm thinking they just drop and
pile up.

TYLER

Nice.

RITTU

How would people even react to that? It's not like anyone's gonna know why all of a sudden there's all these dead people?

TYLER

If it was me, I'd immediately think super virus...pandemic.

MARTIN

People like my mother, the religious fanatics, they'd be all be running around with signs screaming Act of God! Pray or Perish! Repent!

Rittu passes the joint to Alex.

Alex takes it, inhales deeply.

ALEX

Okay, so new game. Which one of us would be dead by morning?

Laughter.

Behind them, Gabriel smirks, holds his beer out to Michael.

GABRIEL

Game on?

Michael isn't so sure.

MICHAEL

That's a lot pressure for one little human.

GABRIEL

(mimics Michael)

"That's what makes them great. Inevitable journey of the soul."

Michael studies Sam and his friends. He makes a decision.

He holds out his drink.

MICHAEL

Game on.

The archangels clink their glasses.

INT. TYLER'S CONDO - LIVING ROOM - NIGHT

Sam lounges on the couch. Tyler comes in from the kitchen, plops down next to him.

TYLER

I saw you getting cozy with that co-ed. What was she, like, five?

SAM

Twenty-three. Totally legal.

TYLER

Well, I might have let it slip that you still live with your mother. I wouldn't expect a call.

SAM

Why are you so mean?

TYLER

(laughs)

So what's the deal, are you staying here tonight?

SAM

Well, since you shut down my other prospects...

TYLER

Well, maybe you'll be sleeping on the couch.

SAM

I'm sorry, did you say shagging on the couch?

TYLER

You wish.

SAM

I do wish.

Tyler mock protests as Sam slides her closer.

INT. TYLER'S CONDO - BEDROOM - NIGHT

Flickering candlelight reflects off the skin of Sam and Tyler, locked in a passionate embrace on her bed.

Pan over to the nightstand.

Tight on an old style clock.

The clock hands adjust with a quick, mechanical movement, landing on the stroke of midnight.

DISSOLVE TO:

INT. ANGEL SEQUENCE - TYLER'S BEDROOM - MIDNIGHT

Winged shadows. Muffled, otherworldly voices speaking in strange tongues.

CUT TO:

EXT. SPACE

A dark shadow moves across the planet.

INT. TYLER'S CONDO - KITCHEN - MORNING - CONTINUOUS

Sam stands at the counter, adding milk and fruit to a blender. He flips it on, then scrolls through his phone as the contents swirl.

His eyes widen in shock.

Sam races to the living room...

INT. LIVING ROOM

...Grabs the remote, clicks on the TV.

-- ON TV SCREEN: A Japanese hospital. Doctors and nurses in surgical masks and gloves examine bodies on makeshift cots. BREAKING NEWS scrolls across the bottom of the screen.

INTERNATIONAL REPORTER (V.O.)
Reports of mysterious deaths have
been pouring in from every corner
of the globe.

BACK TO SCENE

Sam switches the channel.

-- ON TV SCREEN: A REPORTER (ANY), reporting live from Soweto, Johannesburg, stands next to a distraught SOUTH AFRICAN WOMAN (30's).

SOUTH AFRICAN WOMAN
 (broken English)
 Me and my sister...they kept us
 there...

The woman points to a shabby building in the background.

SOUTH AFRICAN WOMAN (CONT'D)
 ...My brother owes money to that
 man. He threatened to kill us. One
 man, he was holding my sister
 down...she was screaming...

DISSOLVE TO:

INT. SLUM BUILDING - ROOM - DAY

A dirty, sparsely furnished room.

The South African Woman is being restrained by GANG MEMBER #1 (ANY) and GANG MEMBER #2 (ANY).

Across the room, the GANG LEADER (ANY) holds the woman's SISTER (20's) by her throat. She struggles desperately against his grip. He pushes her head down hard against the table's surface, then presses the barrel of his gun against her face.

Both women are screaming, pleading.

The gang leader pulls back the hammer.

The air in the room suddenly heaves, as if an invisible force has just rippled through it.

Without warning, the three men drop, their bodies sprawling out on the floor.

The women are frozen with fear, unsure of what just happened.

BACK TO SCENE

SOUTH AFRICAN WOMAN
 ...And then they just fell...
 (mimics fainting)
 ...Then everyone was dead.

INT. TYLER'S APARTMENT - LIVING ROOM - DAY

Dressed in a bathrobe, a towel wrapped around her head, Tyler walks in to find Sam standing in the middle of the room, staring at the TV in horror.

TYLER

Sam?

Sam doesn't answer, points at the TV.

-- ON TV SCREEN: With the Space Needle in the background, local news reporter ANITA LUCE (40's) stands on a city street speaking into the camera--

ANITA

It started in Seattle just after midnight...emergency centers flooded with frantic calls from people waking up next to their dead loved ones. Soon after, city-wide reports of bodies on the streets, on buses, in 24-hour businesses. And we're now getting word that the Governor has issued a statement requesting that everyone who is able to please remain inside their homes and off the streets until further notice.

BACK TO SCENE

Tyler turns to Sam, horror-stricken.

TYLER

Oh my God.

INT. TYLER'S BEDROOM - DAY

Sam tries to calm a frantic Tyler as she pulls on her scrubs.

SAM

Tyler, you can't leave. They want everyone to stay inside--

TYLER

--Sam, I'm a doctor! I have to get to the hospital.

SAM

Okay, but can you just calm down--

Tyler whirls to face him.

TYLER

--Calm down? Are you kidding me?

Tyler's eyes fill with tears. Sam reaches for her but she shakes him off. She stares at him, fear in her eyes.

TYLER (CONT'D)
 Last night you wished that people
 would drop dead--

Sam goes to protest, but Tyler cuts him off--

TYLER (CONT'D)
 --You did, Sam! That's exactly what
 you said...And now it's
 happening...

Tyler turns away, dazed and confused.

TYLER (CONT'D)
 I need to get to the hospital. I
 have to find out what's going on...

Sam stands there struggling, not sure how to comfort her.

A thought suddenly strikes him.

SAM
 Mom!

He grabs his phone from his pocket, dials, waits for a
 pickup. No answer. He hangs up, redials, waits. Nothing.

He finally clicks his phone shut, his face grim.

EXT. ANNE'S HOUSE - FRONT PORCH - DAY

An older but nicely kept two-story. The house belongs to
 Anne, Martin's mother.

Martin and Alex are standing on the porch. Martin is on his
 phone, waiting for someone to pick up. A nervous Alex hovers
 over his shoulder.

Martin finally clicks it shut. He looks around nervously.

MARTIN
 I still can't get through. Sam and
 Tyler must be freaking out.

ALEX
 I'm freaking out! What if someone
 finds out?

MARTIN
 Finds out what? That a couple of
 stoned idiots were discussing
 politics and religion? It's not
 like we ushered in the Apocalypse.

ALEX

Well, technically, Sam did--

Martin's glare cuts him off.

CUT TO:

INT. RITTU'S APARTMENT - BEDROOM - DAY

A horrified Rittu sits on her bed, eyes fixed on her TV.

Her eyes dart back and forth, grappling with what she's seeing...

-- ON TV SCREEN: Live footage of car crashes all along Interstate 5 in Los Angeles.

BACK TO SCENE

Rittu grabs her phone, scrolls through...

CUT TO:

-- INSERT INSTAGRAM VIDEO: An INSTAGRAM WOMAN records on her phone, looking through the doors of a convenience store at the bodies of a MAN and WOMAN sprawled out on the floor.

INSTAGRAM WOMAN (V.O.)

Oh my God! Are they dead? Are those dead people?

(the whine of fire engines
in the background)

Oh my God, this shits crazy! I should have stayed in my house! Let's go! Let's go!

EXT. TYLER'S CONDO BUILDING - FRONT ENTRANCE - DAY

A wary Sam and Tyler step out of her building. They're each wearing surgical masks and gloves.

The street is unusually quiet. No people. No cars.

TYLER

Where is everyone?

SAM

(drily)
They were told to stay inside, remember?

They start down the steps, then stop abruptly.

A WOMAN (ANY) in yoga pants and pullover, lies at the bottom of the steps. Her eyes are closed. She looks like she's sleeping. A dog leash is gripped tightly in one of her hands. A small FRENCH BULLDOG barks frantically on the other end.

Sam and Tyler approach cautiously.

Tyler kneels next to the woman. She checks for a pulse, then examines the woman's head and torso.

Using comforting words, Sam attempts to calm the frantic dog.

Tyler sits back, perplexed.

TYLER

There's nothing wrong with her.
It's like she just laid down and
died.

Tyler stands, pulls out her phone, dials. Nothing.

TYLER (CONT'D)

I can't get 911.

She looks up and down the street, then down at the woman.

TYLER (CONT'D)

We can't just leave her on the
sidewalk.

SAM

We can Uber her to the hospital. If
we can even get one.

Tyler looks down at the little dog. A pair of sad eyes stare up at her.

TYLER

What about him? We can't leave him
here either.

Sam unhooks the shaking dog from the leash, cradles him in his arms.

He checks his tag.

-- INSERT: DOG TAG READS: LUCKY

SAM

I certainly hope so.

He tucks Lucky under his arm, and he and Tyler head down the street.

INT. NYC - UNITED NATIONS - HALLWAY - DAY

SUPER: UNITED NATIONS, NEW YORK CITY

ANDREW RAINEY (50's) calm, steely-eyed Director of National Intelligence, walks briskly with SPECIAL AGENT JAYE (30's) frat boy turned FBI agent.

JAYE

(hushed)

Ambassador Callan and Ambassador Trope are dead. They'll have proxies at the meeting.

Rainey and Jaye come to a stop in front of a pair of impressive double doors.

RAINEY

Still no cause of death?

Jaye shakes his head.

RAINEY (CONT'D)

What the fuck is going on?

He pushes open the doors.

INT. NYC - UNITED NATIONS - CONSULTATION ROOM - DAY

SUPER: UNITED NATIONS SECURITY COUNCIL

Members of the council sit around a U-shaped table. JAMES HEDLEY (50), US Secretary General, GLENNA DAVIS (40's), Director of the CDC, Director Rainey, HONORA CLARKSON (60's) UN Council President (New Zealand), COUNCIL AMBASSADORS/ PROXIES (40's - 60's) representing United States, China, France, Russian Federation, United Kingdom, Angola, Egypt, Japan, Malaysia, Senegal, Spain, Ukraine, Uruguay and Venezuela.

DAVIS

It started in New York about three AM. Since then, the death toll has been steadily rising...possibly in the millions. The cause of death remains...inconclusive.

CLARKSON

Inconclusive?

DAVIS

As in zero cause. We have no idea how or why these people died...or if they're going to keep on dying.

CLARKSON

Director Rainey, tell us what you know.

RAINEY

Unfortunately, that's a short list. The only thing we've been able to track is that whatever we're dealing with here...advanced bioterrorism or a natural contagion...it's impacting our hard targets.

HEDLEY

Explain.

RAINEY

We're getting chatter on every site. It's all the same.

(pause)

This event's cleaning house.

CLARKSON

Cleaning house?

RAINEY

Some of the nastiest people on this planet have just been wiped off it.

Startled exclamations from the others.

HEDLEY

Targeting suggests terrorism.

RAINEY

Agreed.

EGYPTION AMBASSADOR

This is global level. Who could possibly have that kind of power?

RAINEY

We're working on that.

DAVIS

Frankly, I'm more concerned with the 'what'.

(MORE)

DAVIS (CONT'D)

Whether this is man-made or Mother Nature, we're dealing with something that has absolutely no fingerprint...no BIO breakdown or trauma. If this is terrorism, its on an entirely new level...a terrifying new level.

Beat.

EGYPTION AMBASSADOR

If this id truly unidentifiable...

All eyes on the Egyptian Ambassador.

EGYPTION AMBASSADOR (CONT'D)

...There is another possibility that no one has mentioned...

EXT. CITY HOSPITAL - EMERGENCY ENTRANCE - DAY

A fleet of ambulances parked haphazardly in the emergency zone.

Masked and gloved EMERGENCY PERSONNEL race between vehicles, quickly unloading gurneys with sheet-covered BODIES and wheeling them into the hospital.

INT. CITY HOSPITAL - MAIN AREA - DAY

Sam and Tyler move through a crowded corridor in their masks and gloves. Sam holds Lucky under his arm.

They stop at the reception desk.

TYLER

I'll come back as soon as I find out what's going on.

Sam nods, watches Tyler hurry off.

INT. CITY HOSPITAL - WAITING ROOM - DAY

The room is filled to capacity with DISTRAUGHT PEOPLE glued to their phones and the TV. Several weep.

Sam sits near the door holding Lucky on his lap.

A few seats away, SEAN MACLAREN (40's) a construction worker sporting a large bandage on his forehead, is talking on his phone--

SEAN

I'm fine. You know the rules, if there's the slightest chance of a concussion, I gotta get it checked out.

(pause)

No, don't leave the house. Nobody knows what's going on. Stay inside with the kids.

(pause)

I promise. I'll call you as soon as I get outta here...yeah, I love you too...bye.

He hangs up, looks around. When he sees Sam and Lucky, he eyes the dog.

SEAN (CONT'D)

You know you can't have an animal in the hospital, right?

(looks around)

Not that anyone's gonna notice. I've been sittin' here for two hours and I still can't get any love from these hospital Nazis. Meanwhile, I've got my hysterical wife screaming in my ear about the Apocalypse.

Sam just nods good-naturedly.

SEAN (CONT'D)

(off Sam's look)

What? You're not worried? Look around! People are dropping dead for no reason...no heart attacks, no bullets...just dead. Only now we're starting to find out who died, and between you and me, some of them had it coming. So unless they come up with a good reason, and soon, I'm siding with the wife.

Tyler enters, comes and sits down next to Sam.

Sean eyes her suspiciously.

TYLER

(quietly)

No one knows anything. They've been examining the bodies for hours. They still can't find a link.

SAM

Tyler, I have to go. I can't get a hold of my mom or anyone at the clinic. I need to make sure they're all right.

TYLER

I know, but I can't leave. They need as many doctors as they can right now--

SEAN

--Then how about showing me some love over here so I can get home to MY family?

Tyler takes a breath, then turns and gives Sean her best doctor face.

TYLER

I'm sorry. What happened?

SEAN

One of the beams came off the lift, clocked me pretty good. So now I'm just sittin' here twiddling my thumbs until someone checks me out and gives me a doctor's note.

Tyler goes over, sits next to him.

She lifts the bandage, examines his wound. She runs her fingers over his head.

TYLER

That's a pretty nasty lump. How do you feel?

SEAN

My ears are still ringin'. Other than that, I feel fine.

TYLER

All right, come back with me. I'll see if I can get out of here.

Sean goes to stand. He stumbles, off balance.

Sam reaches out, grasps his forearm.

SEAN

I guess I got hit harder than I thought.

Tyler fetches a wheelchair.

Sam helps him into it, then follows Tyler as she wheels Sean out to the main corridor.

Tyler looks up at Sam with worried eyes.

TYLER

Call me when you get home. Even if you can't get through, keep trying.

SAM

Be careful, okay? Things are starting to get really crazy around here. Don't be a hero. That's what Sean's for.

Sean gives him a crooked grin.

SEAN

I got this.

Tyler gives Sam a quick kiss.

TYLER

Be safe.

Sam flashes one last smile, then heads out the main doors, the little dog tucked under his arm.

As Tyler turns the wheelchair around, Sean looks back over his shoulder. His eyes are thoughtful as he watches the doors slide shut behind Sam.

EXT. OUTSIDE CITY HOSPITAL - STREET - DAY

Sam walks away from the chaos.

Across the street, a RELIGIOUS FANATIC marches back and forth, shouting--

RELIGIOUS FANATIC

The mighty hand of God has smote the wicked! Turn your hearts to God! Jesus is coming! Jesus is coming!

EXT. CITY STREET - BUS STOP - DAY

Sam and Lucky walk towards a bus stop.

Inside the covered shelter, three COMMUTERS stand near one end of the bench. At the other, a fourth COMMUTER (ANY) male sits slumped over, asleep.

The others look up when they see Sam.

COMMUTER #1 (30's) male, looks seriously spooked.

COMMUTER #1
(to Sam)
Dude, I don't think he's sleeping.

Sam approaches the sleeping man. He sets Lucky down, then leans in, checking the man's pulse. After a few seconds, Sam looks up, shakes his head.

COMMUTER #2 (40's) female, begins to sob quietly.

The eyes of Commuter #1 get big and crazy.

COMMUTER #1 (CONT'D)
What the fuck is going on?
Seriously, what is up with all
these dead people?

His outburst startles Lucky, who begins barking.

Sam and the others step back, giving him space.

Commuter #1 points at the dead person.

COMMUTER #1 (CONT'D)
You know what this is? It's the
fucking Apocalypse, man.

He growls down at the barking dog--

COMMUTER #1 (CONT'D)
Oh yeah, it's happening!

He whirls around, takes off down the street.

COMMUTER #3 (20's) male, shoots a sideways look at the dead man.

COMMUTER #3
What do we do?

SAM
I think we just leave him here.

Commuter #2, gasps, shocked.

SAM (CONT'D)

I don't know what else to do. I just came from the hospital, and they're maxed out. And honestly, this isn't the first random dead body I've seen today.

The sound of glass shattering! Voices shouting!

Commuter #2 screams!

Crouching low, Sam and the commuters duck inside the bus shelter.

Sam calls to Lucky, scoops him up.

Across the street, several men and women leap through the broken windows of a megastore, intent on looting.

SAM (CONT'D)

We shouldn't be here.

He looks up and down the street.

SAM (CONT'D)

And I wouldn't count on the bus coming anytime soon.

Sam tucks Lucky safely inside his shirt.

SAM (CONT'D)

My advice...not that anyone listens to me...go home and stay inside. Good luck!

A wary Sam heads out.

EXT. CITY STREET - DAY

Sam hurries down the sidewalk, Lucky tucked safely in his shirt.

They pass a small alley.

Sam stops, takes a few steps back.

A bicycle leans up against a wall in the alley.

Sam shoots a quick look around, then ducks inside the alley.

EXT. CITY STREET - BUS STOP - DAY

Commuter #2 and #3 are still hiding inside the shelter.

Their eyes dart around nervously, waiting for the right time to exit.

Commuter #2 is openly crying, not bothering to control it anymore.

Commuter #3 desperately wants to leave. His brow is furrowed, he bites his lip, struggling with whether or not to abandon the distraught woman.

There is a sudden movement from the far end of the shelter!

Close on the two commuters, eyes wide with shock.

Commuter #4 is sitting upright on the bench!

He glances around, a bit dazed. His eyes land on the two frightened faces staring at him from the other end.

COMMUTER #4

What? What'd I miss?

Commuter #2 faints.

INT. CITY HOSPITAL - PATIENT ROOM - DAY

Sean sits on a hospital bed holding an ice pack.

Tyler stands a few feet away, looking perplexed.

TYLER

There's no way that bump could have gone down so quickly.

(indicates the ice pack)

Unless that's magic ice.

SEAN

The ringing in my ears stopped too.

Tyler frowns.

INT. LANDERS FARM - LIVING ROOM - NIGHT

An upscale but comfortable living room. A bookshelf lines one side of the room.

Close on family photos displayed on the shelves:

-- MARGO and SEAMUS (20's), Sam's dad, on their wedding day. Sam is the spitting image of the handsome man in the tux.

-- A smiling Seamus (20's) and ecstatic YOUNG SAM (6) holding his new puppy, BAXTER.

-- Young Sam sits astride a giant HORSE while Seamus stands at the animal's flank, a protective hand on Sam's leg. A smiling Margo (20's) stands with her arms wrapped around the horse's neck. A full grown BAXTER sits at Margo's feet.

-- With the barn in the background, a tanned Seamus (30's) flashes his trademark smile on the back of his Harley.

-- A proud Margo (30's) stands with Sam (17) dressed in cap and gown on Graduation Day. There is a strained quality to this photo, a wariness in Margo and Sam's eyes. Seamus is missing from the picture.

CUT TO:

INT. LANDERS FARM - FRONT ENTRY - DAY

Sam rushes in the front door.

SAM

Mom?

MARGO (O.S.)

Sam!

Margo appears at the top of the stairs.

Lucky immediately starts barking.

MARGO (CONT'D)

(frowns)

You brought a dog here?

SAM

He was leashed to a dead woman.

Margo gasps, horrified.

She hurries down the steps and immediately wraps her arms around Sam.

MARGO

I've been freaking out! I couldn't get through to you or Tyler...

(tears up)

...I didn't know if you were dead or alive...

Smashed between them, Lucky whines in protest.

Margo steps back, wipes her eyes.

MARGO (CONT'D)

I've been glued to the news but no one's telling us anything. Is Tyler at the hospital? Do they know what's going on?

SAM

Not yet. Nobody knows.

Sam pauses, his voice grim--

SAM (CONT'D)

Have you heard from anyone?

MARGO

You mean has anyone we know died?

Margo tears up again, slumps down on the stairs.

MARGO (CONT'D)

I don't know! The lines are jammed. Josie came over. They're all heading to the church--

SAM

--I don't think we should going anywhere right now! If this is a virus--

MARGO

--What if it's not, Sam? What if its something else?

SAM

Like what? Aliens?

MARGO

Sam!

SAM

Okay, Okay, sorry. I'm freaked out too, all right. I just think we need to stay inside until we hear something official.

Margo inhales deeply, let's it out slowly. She leans into Sam.

MARGO

You know this is how the Walking
Dead started, right?

SAM

You are officially cut off from
cable.

Margo manages a tight smile. They lean against each other,
taking comfort in the silence.

Close on Sam. His face is guarded, wary. He chooses his next
words with care--

SAM (CONT'D)

(quietly)

Mom, you know this isn't a God
thing, right? I mean, if he really
wanted to come after the wicked...

Sam's voice trails off.

MARGO

But what if he's not done? What if
we don't wake up tomorrow?

CUT TO:

-- INSERT FACEBOOK VIDEO: A scared YOUNG WOMAN (20) posts a
video from her room:

FACEBOOK YOUNG WOMAN

(French/English subtitles)

Why doesn't anyone know what's
going on! What isn't the government
telling us? I'm so scared! My dad
won't let us leave our house.
#Aliens

CUT TO:

-- INSERT INSTAGRAM VIDEO: A YOUNG MAN (20's) holds a picture
of a smiling older woman (70's):

INSTAGRAM YOUNG MAN

My Nana said this was gonna happen.
She said the world was gonna push
too hard and then the sh*t was
gonna hit the fan. And my Nana's
always right! #TheEnd

EXT. WOODINVILLE, WA - TOWN STREETS - DAY

Sam's car drives through a mostly deserted town.

The few RESIDENTS venturing out wear surgical masks and gloves.

EXT. LANDERS VET CLINIC - PARKING LOT - DAY

-- INSERT BUILDING SIGN: LANDERS VETRINARY

Sam's car pulls into an empty lot.

INT. LANDERS VETERINARY CLINIC - FRONT OFFICE - DAY -
CONTINUOUS

Sam flips on the lights, heads to the back...

INT. PATIENT ROOM

...steps through the open door, walks over to Lola's cage.

SAM

Hey gorgeous, how you doin'?

When Lola doesn't respond, Sam lifts her gently from the cage and cradles her.

He picks up the remote, clicks on the TV in the corner.

-- ON TV SCREEN: An INTERNATIONAL REPORTER (ANY) stands in front of Buckingham Palace. He speaks into the camera--

INTERNATIONAL REPORTER

This is the largest global crisis the living world has ever experienced. No one country, no single region, has been left untouched. Many fear the death toll, already in the tens of millions, will continue to rise. Amidst rumors of a new and devastating virus, there is still no official statement, from any government, on who or what is responsible. Despite this, people are leaving the safety of their homes to risk gathering in churches, mosques and temples.

-- INSERT IMAGE: Thousands praying in Mecca

-- INSERT IMAGE: Thousands praying at the Vatican

-- INSERT IMAGE: Thousands praying in the Meiji Shrine

BACK TO SCENE

INTERNATIONAL REPORTER (CONT'D)

As the hours tick by, many fear
what will happen when the world
wakes up tomorrow.

Sam clicks off the TV, sits in silence.

He fishes his phone out of his pocket, dials a number.

SAM

Gillian, this is Sam. Given
everything's that going on, I'm
going to close the clinic for the
time being. Lola's the only one
here, so I'm going to take her home
with me. Give me a call when you
get this and I can swing by and
drop her off. I hope you guys are
safe. Bye.

He strokes Lola's head.

INT. SEAN'S HOUSE - BATHROOM - DAY

Sean stands shaving at the sink. He still has the bandage on
his forehead.

The door opens. SEAN'S WIFE (30's) a perky brunette, comes in
and wraps her arms around his waist.

She talks to his reflections in the mirror.

SEAN'S WIFE

Hey baby, how are you feeling?

SEAN

I feel great. Actually, I feel more
than great.

SEAN'S WIFE

(winks)

Must be why you kept me up all
night.

She gives him a kiss on the shoulder, then smacks his butt
before closing the door behind her.

Sean's smile fades. He leans forward, lifts the bandage off his forehead. The skin underneath is completely smooth, unblemished.

Sean stares apprehensively at his reflection.

EXT. GREEN LAKE PARK - DUCK POND - DAY

Michael and Gabriel stand near the water's edge, tossing food to the ducks.

MICHAEL
Buzzkill, three o'clock.

Gabriel glances to his right, scowls when he sees Lucifer sauntering over.

LUCIFER
Gentleman, what a pleasant surprise. Are we getting the band back together?

Michael and Gabriel ignore him, continue feeding the ducks.

LUCIFER (CONT'D)
Oh come on, don't be like that. You know you can't play this game without me. How can humans exercise their precious free will if they don't have all their options?

Lucifer holds out his hand. Duck kibble magically appears in his palm.

He tosses some bits into the pond.

LUCIFER (CONT'D)
So what's the plan? Are we going with Saint, Prophet or Messiah?
(off their silence)
Still undecided? I guess it doesn't matter, really. Once the internet gets a hold of Sam's dirty little secret, things are bound to get nasty.

MICHAEL
We'll take our chances.

LUCIFER
Poor Mickey, still so annoyingly naive.

(MORE)

LUCIFER (CONT'D)

You keep sending down the rescue rope but mankind keeps fucking it up. Every. Single. Time.

(pause)

By the way, killing off my darlings last night? Total dick move.

GABRIEL

You're welcome.

LUCIFER

You can keep wiping evil off this planet as many times as you like. Mankind will never change. They think they're moving forward, making progress. But with every passing age, they get farther and farther from the truth. Honestly, they wouldn't know a second coming if it hit 'em in the face.

Lucifer tosses the rest of his food in the pond, intentionally nailing one of the ducks in the head. The bird flaps and quacks in protest before swimming off.

Lucifer chuckles, amused.

MICHAEL

Really?

LUCIFER

I'm not even the one you have to worry about, you know. The internet's the real devil now...the darkest force on the planet. And it's so easy to feed. I just give it a little nudge, the slightest hint of a suggestion... then step back and let the humans do all the rest.

CUT TO:

INT. SEAN'S HOUSE - BATHROOM - DAY

Sean stands at the sink, staring at his reflection.

He bends forward to rinse his face.

Lucifer is standing behind him.

INT. CITY HOSPITAL - RECEPTION DESK - DAY

Sean is talking with NURSE LEAH (40's).

She nods, points down the corridor.

INT. CITY HOSPITAL - CORRIDOR - DAY

Sean stands off to the side, watching Tyler comfort a PATIENT on a gurney. He waits until the MEDICS wheel it away.

SEAN

Dr. Carter?

Tyler turns, looks surprised.

SEAN (CONT'D)

Can I talk to you for a second?

INT. CITY HOSPITAL - PATIENT ROOM - DAY

Tyler shuts the door behind them.

TYLER

Mr. MacLaren, is everything all right?

SEAN

Yeah, everything's all right. In fact, it's more than all right.

He reaches up, pulls off his bandage.

Tyler gasps.

SEAN (CONT'D)

Yeah, I know.

She moves closer to examine his head. Then she steps back, at a loss for words.

SEAN (CONT'D)

You know that guy that was with you? The one with the little dog?

TYLER

Sam?

He points to his head.

SEAN

I think he did this.

TYLER

I'm sorry?

SEAN

I think he healed me.

Tyler blinks, not quite sure what she's hearing.

SEAN (CONT'D)

I know! It sounds crazy, right? But I'm telling you, I felt something when he touched me. I could feel it flow through me.

Tyler opens her mouth to speak, but nothing comes out. She just stares back, dumbfounded.

SEAN (CONT'D)

How did that lump on my head disappear? And the cut on my forehead? It was gone by the time I got home. And not only that, I fucked my wife's brains out last night. I haven't been able to do that in...a long time. Explain that?

TYLER

We definitely need to start with an examination--

SEAN

--Don't you think it's strange that we wake up to a bunch of dead people, like an act of God or something, and then all of a sudden this guy's healin' me?

TYLER

Mr. MacLaren, are you listening to yourself? What you're saying is impossible. You weren't magically healed.

(off his protest)

No, I do not have an explanation right at this moment, but not because there isn't one.

SEAN

Dr. Carter, I'm telling you, I felt something when that guy touched me. I know there's a connection between him and the bodies.

(MORE)

SEAN (CONT'D)

And when the smoke clears and the dust settles, all their dead fingers are gonna point right at Sam.

EXT. SEATTLE - TOP OF THE SPACE NEEDLE - DAY

Lucifer sits on the outer edge of the needle, legs dangling over the side. He doesn't look happy.

The air behind him suddenly spins and twists. DARYA, (30) one of Lucifer's sexy minions, apparates out of the air.

She walks over, joins him on the ledge.

DARYA

You needn't fret. We'll get it handled.

LUCIFER

Fortunately, time is on our side. It'll take the humans awhile to accept this for what it is. Acts of God are always bottom of the list these days.

(pause)

Per usual, let's start with the Undecided. All those dark souls teetering on the brink, praying to the wrong God to keep their evil thoughts at bay. Lucky for us, they're the ones that wreak the most havoc. Let's relieve them of their burdens, shall we?

They share a nasty grin.

INT. LANDERS FARM - FRONT DOOR - DAY

The doorbell rings.

Lucky stands barking at the door.

Margo scoops him up, then opens the door to find Tyler standing outside.

MARGO

Tyler! Thank God!

Margo pulls her in, gives her a relieved hug.

MARGO (CONT'D)
We've been so worried.

TYLER
I got here as fast as I could. I
hitched a ride with one of the
nurses.

Lucky squirms and whines in Margo's arms.

Tyler seems surprised.

TYLER (CONT'D)
So much for your no dog rule.

Tyler takes him, lets him lick her face.

TYLER (CONT'D)
You are definitely one lucky dog.

INT. LANDERS FARM - KITCHEN - DAY

Tyler and Sam sit at the island.

Margo pours them all a glass of wine.

TYLER
Sam, do you remember that guy we
helped at the hospital yesterday?
The construction worker with the
banged head?
(off Sam's nod)
He came to see me today.

Bear.

TYLER (CONT'D)
He was looking for you.

SAM
Me? Why?

Tyler hesitates, not quite sure what to say.

SAM (CONT'D)
What?

TYLER
He thinks you healed him.

MARGO/SAM
What?!?!

TYLER

Yeah, that's what I said.

She takes an extremely long sip of wine.

TYLER (CONT'D)

You know that nasty cut on his forehead? And the lump on his head? Gone. Completely healed. And he thinks you did it. Says he felt something when you touched him, something divine.

Margo gasps.

Tyler locks her gaze on Sam.

TYLER (CONT'D)

(quietly)

He also thinks you're connected to the bodies.

Margo leaps to her feet.

MARGO

That's insane! Why is he saying these things?

Tyler doesn't answer, just stares at Sam.

Margo looks back and forth between them.

MARGO (CONT'D)

What's going on?

Beat.

TYLER

Tell her.

Sam's had enough.

SAM

Tell her what?

TYLER

What you said.

MARGO

Sam, what is she talking about? What did you say?

SAM

I said "gee, wouldn't it be great if we woke up tomorrow and all the evil shit was gone." I did not say, specifically, that I wished people would drop dead.

TYLER

You kind of did.

Sam can't believe what he's hearing.

TYLER (CONT'D)

And now you're healing people.

INT. CITY HOSPITAL - MAIN ENTRANCE - DAY

Anita Luce is standing in the entry, speaking into the camera. Sean MacLaren is visible in the background. A small crowd is gathered around him.

ANITA

I'm at City Hospital where a local man, Sean MacLaren, believes he was miraculously healed while being treated here for a work-related injury.

INT. LANDERS FARM - KITCHEN - DAY

Tyler, Sam and Margo are sitting around the center island.

Tyler's phone rings.

TYLER

This is Dr. Carter.

NURSE LEAH (V.O.)

Tyler, it's Leah. You need to turn on the TV.

CUT TO:

INT. LANDERS FARM - LIVING ROOM - DAY

Tyler, Sam and Margo stand watching the TV.

-- ON TV SCREEN: Anita speaks into the camera.

ANITA

Mr. MacLaren's statements about this so-called mystery healer add fuel to an ever-growing religious fervor claiming the deaths around the world are an Act of God.

BACK TO SCENE

MARGO

Oh my God.

TYLER

Sam, this is bad. What if they find out who you are? What if they come looking for you?

SAM

Why would they come looking for me?

TYLER

Because of what I saw in Sean's eyes. He truly believes you're some kind of touchstone, a link to God. And now that this is out there...

(points to TV)

...other people are gonna think that too. And there are a lot of really scared, extremely paranoid people out there right now.

MARGO

I know. I'm one of them.

CUT TO:

-- INSERT TWITTER POST:

TWITTER WOMAN (V.O.)

The #bible says be wary of false prophets and new age healers. The #AntiChrist walks among us.

CUT TO:

-- INSERT: FACEBOOK POST:

FACEBOOK MAN (V.O.)

Get real people, this isn't the Second Coming, it's the start of World War 3.

(MORE)

FACEBOOK MAN (V.O.) (CONT'D)

Why do you think the government
isn't telling us what's going on?
#DontDrinkTheKoolaid

CUT TO:

-- INSERT: INSTAGRAM POST:

INSTAGRAM TEEN (V.O.)

My dad beat me every day of my
life. Now he's dead. You can't tell
me that ain't divine retribution.
#IBelieve

EXT. SEATTLE - MEENA'S APARTMENT - LIVING ROOM - DAY

A small but clean apartment styled with an eclectic mix of World culture. There is also an astonishing profusion of plants.

MEENA (late 20's) a petite Indian woman with short cropped hair, stands in the middle of the room watching Anita's broadcast on TV.

She clicks off the TV, then goes and stands by the window. She stares out, deep in thought.

INT. ANNE'S HOUSE - KITCHEN - DAY

Martin and Alex are huddled near the sink, speaking in hushed voices--

MARTIN

We were all talking about it.

ALEX

Yeah, but Sam was the one who
actually said it. He cast out the
curse. And now he's healing people?
What's he gonna do next, turn water
into wine?

MARTIN

Will you shut up! This has nothing
to do with Sam...with any of us.

CUT TO:

ANNE (60) Martin's mother, a plain, perpetually frowning woman, lurks behind the kitchen door eavesdropping on their conversation.

MARTIN (O.S.) (CONT'D)
 Look, we can't talk about this to
 anyone, all right? Who knows how
 people will react?

Anne moves away from the door.

Lucifer is standing in the shadows.

EXT. KING5 TV STATION - PARKING LOT - DAY

Anita sits in the passenger side scrolling through her phone.

The driver door opens. ED (late 30's) Anita's easy-going
 Cameraman, climbs inside.

He hands her a post-it.

ED
 The station just got a call from a
 woman who says she knows who our
 mystery man is.

INT. ANNE'S HOUSE - KITCHEN - DAY

Anne is standing in her kitchen, holding her phone to her
 ear.

ANITA (V.O.)
 Hello, this is Anita Luce from
 King5. Can I speak to Anne Meyers?

Anne glances around nervously to make sure she's alone.

ANNE
 This is Anne.

INT. SUBURBAN ROAD - KING5 NEWS VAN - DAY

Ed is driving. Anita's in the passenger seat, reading off her
 phone.

ANITA
 It says here this guy's dad, Seamus
 Landers, went missing 18 years ago.

Anita pauses, thinking. She shoots Ed a sideways glance.

ANITA (CONT'D)
 Isn't that about the same time...?

Ed nods, keeps his eyes on the road.

Anita studies him, frowning.

EXT. LANDERS FARM - DRIVEWAY/FRONT YARD - DAY

The news van is parked near the house.

Ed shuts the back of the van, then hoists his camera onto his shoulder.

He follows Anita across the lawn toward the front porch.

INT. LANDERS FARM - KITCHEN - DAY

Margo rinses dishes at the sink.

When she hears Lucky barking, she glances out the window, frowns.

EXT. LANDERS FARM - FRONT PORCH - DAY

Ed and Anita are standing on the porch.

Anita rings the doorbell.

Margo opens the door with her battle face on.

MARGO

Yes?

ANITA (O.S.)

Hello, I'm Anita Luce from King5 News. I'd like to speak to Mr. Landers? Is he available?

MARGO

What is this about?

ANITA

We're just following up on a story. Are you aware that a local man is claiming your son healed him?

Margo's arched brow says it all.

ANITA (CONT'D)

I'm just here to find out if there's any truth to the story. Can we get a statement?

MARGO
Have a nice day.

Margo shuts the door.

ANITA
(speaking to the closed
door)
It's only a matter of time before
people find out who Sam is. They'll
be a lot more people knocking on
your door. Are you sure there isn't
anything you'd like to tell us?

CUT TO:

Margo and Sam, looking decidedly uneasy, stand on the other
side of the door.

INT. WOODINVILLE - TOWN ROAD - DEB'S CAR - DAY

Deb is driving, singing along to the radio.

She makes a turn, her singing stops abruptly.

DEB
What the hell?

EXT. LANDERS VETERINARY - PARKING LOT - DAY

The lot is jammed with CARS and PEOPLE waving signs. Several
wheelchairs are filled with the HANDICAPPED/VISIBLY ILL.

-- INSERT SIGNS: HEAL US JESUS! YOUR FLOCK IS READY! THIS IS
THE END! FALSE PROPHETS = FALSE HOPE!

BACK TO SCENE

Sean MacLaren is there, surrounded by his newfound GROUPIES.
They listen, enthralled, as he reenacts the story of how Sam
healed him.

EXT. LANDERS VETERINARY - ENTRANCE - DAY - CONTINUOUS

Deb is forced to muscle her way through the crowd on her way
to the front door.

DEB
Excuse me! Excuse me!

She finally reaches the door, unlocks it quickly. She rushes inside...

INT. ENTRANCE/RECEPTION AREA

...Shutting the door firmly behind her. Deb locks it quickly, then leans against the door, breathing heavily.

Once she catches her breath, she fishes her phone out of her handbag and dials a number.

DEB
Sam? It's Deb. Honey, we got a
problem.

EXT. LANDERS VETERINARY - PARKING LOT - DAY

Anita stands next to the news van. Ed stands a few feet away, making last minute camera adjustments.

ANITA
Let's get as much of the crowd as
you can.

-- TV CAMERA POV: The angle widens. As the crowd comes into focus, we see Anne's face among them. She waves a sign that reads: YOU HAVE BEEN JUDGED!

EXT. LANDERS VETERINARY - PARKING LOT - DAY

Darya strolls through the crowd, enjoying the chaos.

She slows her steps, closes her eyes...

...All around her, sound is muted. Movement slows to a crawl.

Darya's mind moves through the crowd, zigzagging through the crowd, jumping from one conversation to the next, overhearing people's thoughts...

-- SHARON (20's) a petite brunette, pushes a wheelchair occupied by CAITLIN (30) pale, frail, an oxygen valve clipped inside her nose.

SHARON (V.O.)
God, if you're listening, hear our
prayers.

-- A SENIOR COUPLE (70's) holds their bibles in one hand and a SIGN in the other. The signs read: "JESUS LIVES!" and "I BELIEVE!"

They pray together--

SENIOR COUPLE
Our Father, who art in heaven...

-- A balding, nervous-looking PRIEST (50) and DALE (20's) his lanky companion.

PRIEST
Those dead people were sinners,
Dale, they were Lucifer's evil. But
God wiped them from the planet. And
he saved us...

CUT TO:

Darya's eyes snap open.

They dart to the right, closing in on Dale and the Priest.

PRIEST (CONT'D)
...He saved us to protect the world
from filling back up with sin. Are
you ready to be a soldier of God?

Dale nods, swallows nervously.

DALE
I am a soldier of God.

CUT TO:

Darya's smiles like the cat who ate the canary.

DARYA
Bingo.

EXT. LANDERS VETERINARY - PARKING LOT - DAY

-- TV CAMERA POV: Anita stands near the front of the van with the crowd visible behind her.

ANITA
(speaking into camera)
This is Anita Luce, reporting live
from Woodinville, Washington, where
a crowd has gathered in the parking
lot of Landers Veterinary clinic.
The owner, Sam Landers, became an
overnight sensation when a local
man claimed he was healed by Mr.
Landers. As you can see...
(gestures toward crowd)
(MORE)

ANITA (CONT'D)

...A steady stream of people have been making their way to this small clinic just outside Seattle in hopes that Mr. Landers will make an appearance and perform another miracle.

Ed keeps the camera on Anita as she approaches the crowd.

She singles out Sharon and Caitlin.

ANITA (CONT'D)

Can you tell me your name and why you're here?

SHARON

Hi, my name is Sharon and I'm here with my sister Caitlin...

(indicates woman in wheelchair)

...Caitlin has stage four Lymphoma. We're just praying and hoping that Mr. Landers will bless us with a miracle today.

(smiles boldly into camera)

Mr. Landers, we believe in you, and we know God sent you to us.

The crowd cheers, waves their signs.

A MALE PROTESTOR (ANY) suddenly leaps into the frame, jumping in front of Sharon and Caitlin and obscuring their faces with his sign: HEED THE SIGNS!

Anita tries to shoulder him out of the frame.

ANITA

Sir! I need you to step back. Sir!

The man ignores Anita, speaks directly into the camera--

MALE PROTESTOR

Sam Landers is a pawn of Satan!

Anita finally maneuvers around him. She shoves him out of frame.

ANITA

As you can see, there are widely differing views on exactly who or what Sam Landers is. But one thing is certain, the people here seem to be taking him very seriously.

(MORE)

ANITA (CONT'D)

There has still been no comment
from either Mr. Landers or his
family.

EXT. LANDERS VETRINARY - PARKING LOT - DAY

Dale stands at the edge of the crowd, watching Anita.

He turns to leave, then stops short to avoid bumping the
seductive woman standing uncomfortably close.

Dale averts his eyes quickly, face flushed, and scurries off.

Darya follows after him like a cat on the hunt.

INT. LANDERS FARM - LIVING ROOM - DAY

Sam, Margo and Tyler are staring at the TV in disbelief.

Sam still has the phone to his ear.

DEB (V.O.)

Are you watching this?

SAM

Yeah.

CUT TO:

INT. LANDERS VETERINARY - FRONT DOOR - DAY

Deb stands near the window, peeking through the blinds.

DEB

Honey, you need to stay away from
here until this settles down.

She turns away from the window, her face suddenly grim.

DEB (CONT'D)

Did you hear about Ben? Gillian's
been trying to get a hold of you.

CUT TO:

INT. LANDERS FARM - LIVING ROOM - DAY

SAM

Why? What happened?

Margo and Tyler glance up from the TV.

Sam hangs up, stricken.

SAM (CONT'D)
Ben's dead.

INT. LANDERS VETRINARY - PARKING LOT - NEWS VAN - DAY

Anita sits in the passenger seat scrolling through her phone.

Ed opens the door, climbs in behind the wheel.

ED
I just got a text from Sarah. The other stations are sending crews out to the house.

ANITA
If this gets any worse, they're gonna have to send the National Guard.

ED
And we just keep feeding the monster. Wait till they find out this guy talked about wiping people off the planet. Shits gonna get real. People are gonna come after him...scary people.

INT. LANDERS VETRINARY - PARKING LOT - DALE'S CAR - DAY

Dale sits behind the wheel of his parked car. Darya's in the passenger seat.

Dale checks his side mirror. He averts his head quickly as the King5 van passes.

DARYA
Let's go.

Dale pulls out after the van.

EXT. LANDERS FARM - FRONT DOOR - DAY

A grief-stricken Gillian Watson knocks on the door.

INT. LANDERS FARM - LIVING ROOM - DAY

A somber Sam holds Gillian's hand. Tyler and Margo stand on either side of them.

SAM
I'm so sorry, Gillian. Ben was a
good man.

DISSOLVE TO:

FLASHBACK MONTAGE: BEN WATSON

SUPER: SEATTLE 1960

INT. NIGHTCLUB - NIGHT

Dressed in sailor's uniforms, BEN WATSON and his navy buddies JACK and THOMAS (all early 20's) are seated at a table, laughing and drinking with GILLIAN, SARAH AND JUDY (all early 20's).

Jack's arm is slung around Gillian's shoulders. He leans in, kisses her.

Ben watches them surreptitiously. It's clear from the expression in his eyes that he's in love with Gillian.

Later...

A charming Ben helps Gillian with her coat. Behind them, Jack frowns at the interaction.

INT. THOMAS' CAR - ROAD - NIGHT

Thomas is driving, Ben's in the passenger seat, Jack sits in back.

They are all singing along drunkenly to the radio.

EXT. THOMAS' CAR - ROAD - NIGHT

A pair of headlights in the night.

A car whizzes past, traveling too fast.

The car doesn't quite make the turn, slams into a tree.

EXT. THOMAS' CAR - CRASH SITE - NIGHT

A bleeding Ben pulls an unconscious Thomas from the front seat.

The engine bursts into flame.

Working quickly, Ben uses all his strength to open the back door. He finally gets it open. Jack is sprawled out, seriously injured.

Ben reaches in...

...hesitates.

Jack's eyes register shock, dread.

JACK
Ben, help me. Please!

Ben steps back, moves away from the car.

The car explodes.

EXT. THOMAS' CAR - CRASH SITE - NIGHT

Flashing lights from police and emergency vehicles.

Ben lays on a gurney with a bandaged forehead and arm. He watches the fireman put out the last of the car fire. His face is devoid of emotion.

The EMT's lift his gurney into the ambulance.

The ambulance doors shut.

EXT. CEMETARY - JACK'S FUNERAL - DAY

Mourners gather at Jack's funeral.

Ben comforts a weeping Gillian against his shoulder.

DISSOLVE BACK TO
SCENE

Sam comforts a weeping Gillian against his shoulder.

GILLIAN
He was a good husband, a good father. But now, with all these rumors, all this talk about the people who died...

Sam exchanges an uneasy look with Tyler.

Lucky begins barking at something near the living room entry.

They turn to see...

...An energetic and extremely healthy-looking Lola bounds into the room.

They stare at the cat in disbelief.

TYLER

I thought Lola was on death's door?

SAM/MARGO

She was.

All eyes on Lola as she saunters over to Gillian and rubs up against her legs.

Gillian cringes away from Sam, fear in her eyes.

GILLIAN

It's true, then? What they're saying about you?

EXT. LANDERS FARM - DRIVEWAY - DAY

Anita and Ed cross the lawn toward the front porch.

The front door opens. Gillian steps out, clutching Lola tightly in her arms.

She hurries down the front steps, casting Anita and Ed a frightened look as she passes.

EXT. LANDERS FARM - FRONT PORCH - DAY

Anita and Ed stand at the front door.

Anita knocks.

No response.

ANITA

Mr. Landers, we'd like to speak to you...

(pause)

...it's about the bodies?

Beat.

Sam opens the door.

EXT. LANDERS DRIVEWAY - GILLIAN'S CAR - DAY

Gillian's car pulls out of the drive, turns onto the road...

EXT. ROAD IN FRONT OF LANDERS FARM - DALE'S CAR - DAY

...Passing Dale's car parked off the side of the road.

INT. ROAD IN FRONT OF LANDERS FARM - DALE'S CAR - DAY

Dale stares at the house with dark, unpleasant eyes.

Darya sits in the passenger seat, taking photos of the house on her cell.

She gives the phone a couple taps, then shoots Dale a satisfied smile.

DARYA

Ready or not, here they come.

EXT. LANDERS FARM - DRIVEWAY/FRONT OF BARN - DAY

Unnoticed by anyone, Dale and Darya stroll casually up the driveway. Dale has a large pack slung over his shoulder.

EXT. LANDERS FARM - FRONT OF BARN - DAY

Dale and Darya stand at the barn doors.

Darya takes a quick look around, pushes one of the doors open, motions Dale inside.

She shoots a quick glance toward the house, her eyes shining with wicked triumph.

She turns, disappears inside.

INT. SUBURBAN ROAD - FOX NEWS VAN - DAY

CARL NEWSOM (40) local reporter with great hair and teeth, sits in the passenger seat studying the GPS on his phone.

His camerawoman ABBY (30) is driving beside him.

CARL
Should be just ahead.

The car rounds a bend.

Abby breaks!

ABBY
Shit!

EXT. SUBURBAN ROAD IN FRONT OF LANDERS FARM - DAY

The road is jammed with the Landers Veterinary crowd. And then some.

PEOPLE weave in and out of parked cars as they make their way to the farm.

INT. LANDERS FARM - LIVING ROOM - DAY

A cautious Sam, Tyler and Margo stand on one side of the room, Anita and Ed on the other.

ANITA
We got a tip from a woman who said
you told her son that you were
going to wipe evil off the planet.

Sam and Tyler exchange a look.

TYLER
(mutters)
Anne.

EXT. LANDERS FARM - DRIVEWAY - DAY

Carl and Abby merge with the stream of PEOPLE moving up the driveway.

They frown when they see the King5 News van parked near the house.

EXT. LANDERS FARM - DRIVEWAY - DAY

Carl and Abby are positioned as close to the front yard as the police will allow.

They make last minute adjustments before going live.

Carl looks up to see Anne approaching.

EXT. LANDERS FARM - DRIVEWAY - DAY

Carl and Anne are standing behind the camera. Abby films a few feet away.

CARL
 (to Anne)
 You're saying that Sam Landers, the
 mystery healer who lives at this
 address, is also responsible for
 the deaths around the world?

Carl moves his microphone closer to Anne as she speaks--

ANNE
 Yes. He told my son that he was
 going to destroy the wicked.

CUT TO:

INT. LANDERS FARM - LIVING ROOM - DAY

A shocked Sam, Margo and Tyler peer through the windows at the growing chaos outside.

Anita and Ed are glued to the TV.

-- ON TV SCREEN: Fox News live is broadcasting.

BACK TO SCENE

ANITA
 Son of a...! That's my story!

Sam turns away from the window, shouts at the TV--

SAM
 That is not what I said!

He sputters to Anita and Ed--

SAM (CONT'D)
 That is not what I said.

ANITA
 Like that matters.

Ed holds up his phone.

ED
 She's right, you're trending.

SAM

This is insane! It's like some nightmare game of telephone that's out of control.

ANITA

Welcome to the age of social media, Sam, the new addiction feeding the world. People only hear what they want to hear. You know that. If it's on the internet, it's truth, even if there's nothing to back it up.

(eyes Sam)

Is there anything to back it up?

SAM

No!

ANITA

(to Tyler)

You were the doctor that examined Sean MacLaren?

(off Tyler's nod)

Why does he think Sam healed him?

Tyler hesitates, avoids eye contact with Sam.

ANITA (CONT'D)

Can you at least explain how his wounds healed overnight?

When Tyler still hesitates--

ANITA (CONT'D)

Dr. Carter, if there's no reasonable, scientific explanation, then how do you know for certain that Sam didn't heal him?

Beat.

TYLER

(quietly)

I don't.

Sam is incredulous, but Tyler finally loses it.

TYLER (CONT'D)

Look, I'm sorry, okay?! The science in me is trying really hard to find an explanation for all this...but I can't! There is no explanation.

(pause)

(MORE)

TYLER (CONT'D)

Sam, you can't tell me, deep down,
that you aren't wondering the same
thing? First the bodies? Then you
healed Sean? And now the cat?

ANITA/ED

You healed a cat?

INT. FBI HEADQUARTERS - RESTROOM - DAY - CONTINUOUS

SUPER: FBI HEADQUARTERS, WASHINGTON, D.C.

AGENT BERRIS (30) female, sleek but conservative, stands at
the sink drying her hands.

She takes a quick look at her reflection, pausing to tuck the
small gold cross around her neck back inside the neckline of
her blouse.

INT. FBI HEADQUARTERS - HALLWAY - DAY - CONTINUOUS

Berris walks down the hallway glued to her phone.

Without looking up, she stops in front of an office, opens
the door.

INT. AGENT JAYE'S OFFICE

Jaye is seated behind his desk. Director Rainey sits across
from him.

They look up as Berris enters.

Berris stops short when she sees Rainey.

BERRIS

I'm sorry, am I interrupting?

Rainey motions for her to come in.

She shuts the door behind her.

The two men look at her expectantly.

BERRIS (CONT'D)

Are you familiar with the story out
of Seattle about the guy who says
he was healed at City Hospital by
some random guy and his dog?

RAINEY

Vaguely.

BERRIS

Its gone viral, over eight million global hits in less than twenty-four hours. And Fox just interviewed a woman who said the night before the event this healer told her son he was going to wipe evil off the planet--

RAINEY

(irritated)

--I have zero interest in Act of God theories.

BERRIS

Agreed, Sir, but this thing's escalating. There's a crowd gathering on his property, a very large crowd. The local police are out there doing crowd control, but I don't think its going to be enough.

JAYE

And we care because?

BERRIS

Because if Sam Landers is linked to the event, we could lose him. And honestly, we don't have a lot of other leads right now.

RAINEY

What do we know about him?

BERRIS

He's a small town veterinarian, no red flags. There's a missing persons story with the family, something about the father, but other than that, he's nothing special.

JAYE

Just another con trying to capitalize on hysteria.

RAINEY

Well, good luck with that. If this guy doesn't pull another miracle out of his ass, the masses are gonna cry bullshit. Trust me, there's nothing worse than a crowd of pissed-off zealots.

Rainey stands.

RAINEY (CONT'D)

(to Berris)

All right, go check it out. But do it fast. If you're right, we won't be the only ones coming after him.

EXT. LANDERS FARM - DRIVEWAY/FRONT YARD - DAY

POLICE VEHICLES form a barrier along the driveway and front of the house.

POLICE OFFICERS patrol the area between the fields and residence in an attempt to keep the crowds at bay.

EXT. LANDERS FARM - DRIVEWAY - DAY

A shocked Martin, Alex and Rittu walk up the drive.

RITTU

This is crazy.

As they near the Fox News van, they see Anne standing off to the side.

She seems startled to see them, but then quickly recovers her pious smugness.

Martin averts his eyes, ashamed by her presence. He continues past without acknowledging her.

Rittu shoots her a dark, angry look.

Alex can't resist calling out--

ALEX

Shame!

Anne juts her chin out, their censure hardening her resolve.

EXT. LANDERS FARM - DRIVEWAY NEAR HOUSE - DAY

Martin, Alex and Rittu approach the house.

They're immediately blocked by a host of fierce-looking OFFICERS eyeing them suspiciously.

POLICE OFFICER #1
That's far enough.

MARTIN
We're friends of Sam and Margo Landers. We need to speak to them.

Scattered laughter among the officers.

POLICE OFFICER #1
Yeah, you and about ten thousand other people. You need to turn around now before we decide to assist you.

His words have the desired affect. Martin, Alex and Rittu turn away from the barrier, head toward the fields.

EXT. LANDERS FARM - FIELDS/GROUNDS - DAY

Martin, Alex and Rittu walk around the perimeter of the barn.

RITTU
Oh my God...

They stare in astonishment at the spectacle before them.

EXT. LANDERS FARM - FIELDS/GROUNDS - DAY

-- Grim-looking ZEALOTS gather in prayer circles, hands clasped, eyes closed.

-- TAILGATERS with alcohol and party hats gather for the spectacle.

-- A FEMALE HOTTIE (20's) and her two FRIENDS (20's) record a video with the crowd/farm in the background.

-- INSTAGRAM VIDEO:

HOTTIE (V.O.)
Hanging with my girls at the Farm.
Waiting to meet the new Jesus.

HOTTIE FRIEND #1
 Hope he drinks!

INT. TEEN BEDROOM - DAY

A teen records a video selfie from her room.

-- INSERT SNAPCHAT VIDEO:

SNAPCHAT TEEN (V.O.)
 Hey New Orleans, is anyone going to
 #theFarm? I need a ride.
 #SamLanders #IBelieve

EXT. LANDERS BARN - ROOF - DAY

The Archangels sit at a small wood table playing chess.

Gabriel surveys the scene below while Michael contemplates his next move.

GABRIEL
 Same shit, different age.

EXT. LANDERS FARM - DRIVEWAY - DAY

Berris and Jaye exit their vehicle.

They pause to take in the sheer scope of the crowd camped out on the grounds.

BERRIS
 This isn't a crowd, it's a
 movement.

JAYE
 It's a shit show.

BERRIS
 You know, Jaye, I can't figure out
 if you're actually scared and just
 hiding it extremely well, or if
 you're an asshole who could give
 two fucks about the rest of us?

JAYE
 Let's go with the second one.

EXT. LANDERS FARM - DRIVEWAY - DAY

The agents converse with the officers guarding the house.

EXT. LANDERS FARM - PORCH - DAY

Berris and Jaye step up to the porch.

Berris shoots a cursory glance through the windows before knocking on the door.

Margo opens the door. She doesn't look friendly.

MARGO

Yes?

Berris holds up her identification.

BERRIS

Mrs. Landers? I'm Special Agent Berris, this is Special Agent Jaye. We're from the FBI. We'd like to talk to you about what's going on outside. May we come in?

INT. LANDERS FARM - KITCHEN - DAY

Sam, Margo and Tyler are seated around the island. Anita and Ed stand near the back counter. Ed's camera sits on the countertop next to him.

Berris and Jaye stand in the kitchen doorway, their entrance blocked by a clearly suspicious Lucky, who barks aggressively.

JAYE

(menacing)

Control your dog.

Margo scoops Lucky up, shushes him.

Close on Ed's hand. Unnoticed by the others, he pushes a button on the camera. A small, red light blinks on. He leans in, concealing the camera behind him.

BERRIS

That's quite a crowd out there, Mr. Landers. Would you like to tell us what's going on?

All eyes on Sam.

SAM

Uhhh...

When Sam's not forthcoming, Berris pushes.

BERRIS

There are a lot of stories swirling around you, Mr. Landers. Are you really surprised we're here?

SAM

Yes, actually. What do you think's going on?

JAYE

How about mass crimes against humanity?

ED

You mean like the card game?

Jaye's eyes narrow dangerously on Ed.

JAYE

And you are?

Anita intercepts.

ANITA

We're local press. And it's pretty obvious the government doesn't know what's going on. You're grasping at straws, just like the rest of us.

Berris ignore her. She looks around, speaks to the room at large--

BERRIS

Let me help you all understand something. That crowd out there? It's full of frightened, paranoid people who think Mr. Landers here is somehow connected to the dead bodies. That's why they're here. But what do you think's going to happen to all of you in here when everyone out there decides to do something about it.

SAM

Oh, so you're here to protect us?

ED
I can't believe I'm saying this
but, she's not wrong.

All eyes on Ed.

ED (CONT'D)
I'm just saying, at some point, if
you want to make all the crazies go
away, you're gonna have to feed the
monster.

Sam shoots him the look of death.

ED (CONT'D)
Sam, a third of the planet just
dropped dead! And no one knows why.
This is real, end of days shit. You
can see how healing people can kind
of look like a sign, right?

Sam finally loses it.

SAM
Has everyone gone insane? Honestly,
because I feel like I woke up in an
alternate universe. Tyler and I
were at a party. We talked about
how bad the world is. I said, "gee,
wouldn't it be great if we woke up
tomorrow and all the evil shit got
wiped out?" Seriously, that's it.
And now suddenly I'm the Angel of
Death?
(to Berris and Jaye)
Do I look that smart? Like I'm some
international, genius, bio-
terrorist assassin?

Beat.

ED
So, we're going with divine
intervention then?

Sam takes a deep breath, tries not to kill Ed.

SAM
You know, Ed, that's the fucking
irony in all this. I don't believe
in the bible. I don't even know if
I believe in God. So why would God
choose me to be his mouthpiece?

MARGO

God doesn't always choose the bible thumpers, Sam. I think he prefers random and flawed.

SAM

(drily)
Thanks.

JAYE

Careful, Landers, people might think you're the anti-Christ.

Ed holds up his phone.

ED

Too late.

Berris is done with the conversation.

BERRIS

I could care less about your religion or your politics, Mr. Landers. What I do care about is whether or not you're a danger to the public. That's what we're here to assess.

TYLER

And how are you going to assess that, exactly?

Ed points his phone at Sam.

ED

Sam could perform another miracle?

JAYE

That's not happening.

Jaye goes to grab Ed's phone. When Ed resists, Jaye pulls a Glock from his belt, points it at Ed.

ANITA

Hey!

A startled Lucky starts barking.

Jaye motions for Ed to hand it over.

ED

Okay, okay!

Ed hands him the phone.

Jaye keeps his gun aimed at the group.

JAYE

I want your phones on the counter.
Now!

The others do as their told.

Jaye gathers them up.

JAYE (CONT'D)

Effective immediately, no one moves
in or out of this kitchen without
our permission. You remain here
until we tell you otherwise.

ANITA

We're the press! You can't keep us
here.

JAYE

We trump press. Every time.

He glares down at the barking dog.

JAYE (CONT'D)

Someone shut that dog up or I'll do
it for you.

Sam scoops Lucky up, calms him down.

The agents exit the kitchen.

ED

I think we just discovered who the
anti-Christ is.

INT. LANDERS FARM - BARN - DAY

Darya and Dale lay side-by-side on the upper loft. A fully
automatic AR15 is positioned between them, pointed toward the
house.

Darya brushes her body up against Dale. She runs a hand along
his chin to adjust his line of sight.

A sheen of sweat covers Dale's face. He tries to focus, but
the proximity of the seductive woman makes him tremble.

DARYA

We'll concentrate on the windows at
the front of the house.

Dale nods, swallows nervously.

EXT. LANDERS FARM - BARN - ROOFTOP - LATE DAY

Michael and Gabriel continue their game of chess.

A bored Lucifer stands at the edge of the roof, gazing down at the crowds.

LUCIFER

I got to hand it to you, boys. Your little experiments usually take years, lifetimes. But this...

(expansive gesture)

...this is impressive.

Michael and Gabriel ignore him.

Lucifer comes over, stands by the table studying their game.

LUCIFER (CONT'D)

(to Gabriel)

White Queen to h5.

Gabriel's face tightens.

Lucifer smirks. He goes back to the edge of the roofline, stares out across the sea of faces.

LUCIFER (CONT'D)

I don't get your attraction. They're just cogs, peons created to tend the earth. What am I missing?

MICHAEL

A soul.

LUCIFER

They're so easily manipulated. It's pitiful really, how quickly they bend.

MICHAEL

If it's all so boring, why don't you find something else to do?

LUCIFER

I've tried, but their self-absorption's like crack.

GABRIEL
Careful, Lucifer. It's your nudging
that got you blacklisted in the
first place.

Lucifer glowers.

LUCIFER
Whatever!

He apparates and disappears.

GABRIEL
How is he not on a leash?

Something on the ground catches Michael's eyes. He nudges Gabriel.

EXT. LANDERS FARM - DRIVEWAY - LATE DAY

Meena walks with the crowd.

The archangels watch her intently.

When she nears the barn, Meena glances up, sensing something.

The rooftop is empty.

INT. LANDERS FARM - KITCHEN - DAY

Sam, Tyler, Margo, Anita and Ed are seated around the island.

ANITA
I have to say, this is not how I
saw my day going, stuck in house
arrest while Fox scoops the story
of the century.

ED
I wouldn't worry too much about
that. Things are about to get a
whole lot more interesting.

EXT. LANDERS FARM - GROUNDS - LATE DAY

Ed's video is going viral through the crowd.

INT. LANDERS FARM - FRONT YARD - NIGHT

Berris is talking on her phone.

Jaye stands a few feet away, scrolling through his phone.

JAYE

Shit!

EXT. LANDERS FARM - GROUNDS - LATE DAY

A greenbelt stretches across an area at the far back of the house. It's guarded by a handful of OFFICERS.

Close on the dense brush. Crouched inside the greenery, Meena watches the video on her phone.

-- INSERT: MEENA'S PHONE SCREEN:

SAM

I don't even know if I really believe in God. So why would God even choose me to be his mouthpiece?

BACK TO SCENE

Meena puts her phone in her pocket, peers out through the leaves.

The officers are watching the video on their phones.

Keeping hidden inside the greenbelt, Meena moves stealthily toward the back of the house.

INT. LANDERS FARM - KITCHEN - NIGHT

Sam, Margo, Tyler, Anita and Ed are talking around the island when Jaye and Berris burst in.

A fuming Jaye stalks over to Ed.

JAYE

I bet you think you're real slick.

ED

You know I'm a camera guy, right? It's what I do.

JAYE

You know we're FBI right? Making you disappear is what we do.

ED

(mutters)
That's disturbing.

He hands Jaye his camera.

Berris takes a call on her phone, moves out of earshot.

She returns a few minutes later.

BERRIS

Good news, they're sending in a team to get you out of here.

SAM

And taking us where?

BERRIS

That's classified. Sit tight.

Berris and Jaye exit.

An uneasy silence settles around the room.

ANITA

Sorry, Sam, I think you're about to be fed to the wolves.

All eyes on Anita.

ANITA (CONT'D)

There's no way the government's going to let people think this is an act of God. There would be epic chaos. They need to pin this on something concrete, something tangible. And they need to do it fast. You're the perfect patsy, Sam. They'll label you a terrorist to redirect the public, giving them time to find out what's really going on.

SAM

And what if what's really going on strikes again?

EXT. LANDERS FARM - HALLWAY - NIGHT

The light from the kitchen is just up ahead.

Meena moves in the semi-darkness, keeping tight against the wall.

INT. LANDERS FARM - KITCHEN - NIGHT

Anita, Ed, Sam, Tyler and Margo are eating around the kitchen island.

ANITA

(to Margo and Sam)

This place is huge. How do you two manage it? Especially with the vet clinic?

MARGO

My husband's family has lived in this valley for almost 100 years. They've sold off most of the land. This farm is the last of it.

ED

If this was mine, I'd sell it off and move to my own private island.

TYLER

Exactly! Why do you think I'm sticking around?

She shoots Sam a wink.

Sam smiles good-naturedly, but it doesn't quite reach his eyes.

ANITA

(to Margo)

Would you mind me asking about Seamus?

Margo and Sam are clearly surprised by her question.

There's a subtle shift in their body language, more guarded, less at ease.

MARGO

Well, since it's your business to know things, I'm assuming you know that my husband disappeared twenty years ago.

Anita nods.

ANITA

And you still have no idea what happened to him?

Margo's face is emotionless, her voice unmoved.

MARGO
 He kissed me goodbye on the
 porch...

DISSOLVE TO:

EXT. SEAMUS FLASHBACK - LANDERS HOUSE - FRONT PORCH - DAY

SUPER: AUGUST 1998

--SEAMUS (40) handsome, great smile, stands on the porch with Margo (40) and their Springer Spaniel BAXTER.

Seamus leans in for a passionate kiss.

In the background, a teen Sam (15) sits astride his father's Harley Davidson.

--Seamus approaches Sam, ruffles his hair.

--Margo, Sam and Baxter stand in the driveway, waving.

--Seamus gives them a final wave over his shoulder, then turns out of the driveway and rides out of sight.

MARGO (V.O.)
 We never saw him again.

END FLASHBACK

BACK TO SCENE

ANITA
 And there was no trace, not even
 his motorcycle?

Margo shakes her head.

Lucky whines at her feet. Margo reaches down, scoops him up.

ANITA (CONT'D)
 (Margo and Sam)
 I'm sorry, for both of you. A death
 is hard enough, but when you don't
 have any details...

Anita glances over at Ed. Her eyes are caring, sympathetic.

ANITA (CONT'D)
 ...The not knowing makes it hard
 for closure.

Margo catches the look.

MARGO
 (quietly to Ed)
 You have a story too?

Ed nods, his face tight with emotion.

ED
 Yeah, I have a story too.

DISSOLVE TO:

INT. LAUREL'S BEDROOM - NIGHT

SUPER: AUGUST 1998

A typical late 90's teenage girl's room. POSTERS of Grunge Gods and heartthrobs plaster the walls (Nirvana, Hole, Green Day, Leonardo DiCaprio in Titanic).

LAUREL (16), a pretty brunette with big eyes but too much makeup, sits on the bright orange carpet on the far side of her bed.

ED (V.O.)
 My younger sister Laurel was a total wild child. She was always sneaking out...doing drugs...

Laurel speaks in a hushed tone into her brand new cordless phone--

LAUREL
 I can't. They've got me on lock down.

MALE CALLER (V.O.)
 Wait for lights out. They won't even know you're gone.

Laurel hesitates, glances over her shoulder.

The man's voice becomes more seductive--

MALE CALLER (V.O.)
 Come on...I thought you were looking for an adventure?

Laurel's face lights up with excitement.

INT. SEATTLE - DISCO - LADIES BATHROOM - NIGHT

Laurel stands at the crowded sink counter with several LADIES (ANY) prepping their hair and make-up. She's dressed in a tight, extremely short dress covered in rainbow glitter.

Close on Laurel as she applies deep red gloss to her full lips.

ED (V.O.)

The police think she met someone,
maybe had a one-night stand, and it
got her killed.

INT. SEATTLE - DISCO - DANCE FLOOR - NIGHT

Laurel walks through the club, her eyes darting around, searching for someone.

A man's hand reaches out, touches her arm.

MALE CALLER

Laurel?

Laurel turns, smiles coyly.

END FLASHBACK

BACK TO SCENE

ED

They never found her body.

Anita reaches out, puts a comforting hand on his arm.

Sam and Margo stare past him, lost in their own memories.

Tyler's face is filled with shock and sympathy.

TYLER

Ed, I'm so sorry. Your poor
parents.

He reaches in his pocket, pulls out his wallet. He removes a photo, hands it to Tyler.

ED

That's a few months before she
disappeared.

TYLER

She's pretty.

Tyler hands the photo to Margo.

Margo takes a deep breath, letting her memories go. Forcing a smile on her face, she takes the photo from Tyler.

Her smile vanishes.

SAM

Mom?

Margo looks like she's going to faint.

Sam snatches the photo from her, looks down at Laurel's smiling face. He chokes back a gasp.

TYLER

Sam?

Ed stares back and forth between the two of them.

ED

What's going on?

Anita is suspicious.

ANITA

Did you know her?

DISSOLVE TO:

SEAMUS FLASHBACK

SUPER: AUGUST 1998

INT. LANDERS FARM - KITCHEN - NIGHT - CONTINUOUS

Margo (40) and SAM (15) sit at the center island eating dinner, talking, laughing.

Pan away from Sam and Margo, to the kitchen window...

EXT. LAWN/DRIVEWAY

...Across the lawn and driveway, toward the barn...

EXT. BARN

...Past the barn to the shrubs/trees on the far side.

Close on the bushes, where something, or someone, is rustling in the darkness.

INT. LANDERS FARM - KITCHEN - NIGHT

Teen Sam is seated at the island.

Margo washes dishes at the sink.

MARGO

Okay, kiddo, time for bed.

Baxter starts barking at the front door (O.S.).

MARGO (CONT'D)

Let Baxter out before you head up.

Sam drinks the last of his milk, exits the kitchen.

EXT. LANDERS BARN - BUSHES - NIGHT

Baxter stands barking at the bushes.

The bushes rustle. Seamus steps out of the shadows.

He greets his dog with a smile, reaches out, strokes his head.

SEAMUS

(whispers)

Good boy, Baxter, good boy. Now go back to the house. Go on.

Baxter hesitates.

Seamus shoos him again.

Baxter turns, heads back toward the house.

EXT. LANDERS BARN - NIGHT - CONTINUOUS

Careful not to make a sound, Seamus slowly opens the barn door.

He casts a quick look around, then slips inside...

INT. BARN

...On the far side of the barn, a flashlight clicks on in the darkness.

Seamus moves aside a bale of hay, shines his flashlight on the floor.

A small, round latch lies flush against the concrete.

Seamus reaches down, grasps the latch.

The door makes little sound as he pulls it open.

He steps down into the opening, disappears below.

CUT TO:

INT. LANDERS FARM - MARGO'S BATHROOM - NIGHT

Margo stands at the sink, brushing her teeth while checking her roots in the mirror.

CUT TO:

INT. LANDERS BARN - UNDERGROUND BUNKER - NIGHT

The trap door opens.

The sound of CHAINS rustling in the dark.

The beam from his flashlight cuts through the darkness as he moves slowly down the stairs.

He reaches the bottom, flips a switch.

A dingy light blinks on.

-- UNKNOWN POV: A pair of eyes blink in the sudden brightness. They settle on the man across the room.

The sound of scared BREATHING as the eyes watch Seamus approach.

He stops, towering above, then squats, eye level.

He reaches out a hand.

A terrified WHIMPER.

Seamus grins wickedly.

SEAMUS
Did you miss me?

EXT. LANDERS FARM - FRONT PORCH - NIGHT

Margo reclines in a patio chair, sipping a glass of wine.
Baxter lies next to her, chewing a bone.

INT. LANDERS BARN - UNDERGROUND BUNKER - NIGHT

Huddled in a corner, bound and gagged, Laurel's mascara-smearred, tear-stained face is terrified and hopeless.

Seamus is squatting down next to her.

He caresses her face roughly in his hands, then pulls the gag from her mouth.

In a flash of spirit, the girl grinds her teeth down hard on his fingers.

Seamus recoils, cursing. He backhands her hard across the face.

Laurel cries out in pain.

CUT TO:

EXT. LANDERS FARM - FRONT PORCH - NIGHT

Baxter stops chewing, ears up.

He jumps to his feet, looks toward the barn. A low growl rumbles in his throat.

MARGO
What is it boy?

Baxter takes off toward the barn.

Margo gets up, goes to the far side of the porch. Kneeling down, she lifts a board and removes the Colt 45 Revolver hidden there.

Grabbing a flashlight off the railing, she heads out after Baxter.

INT. LANDERS FARM - BARN - NIGHT

Margo and Baxter stand in the doorway.

Baxter goes bounding off into the darkness.

An uneasy Margo flashes the beam around.

Baxter paws through the hay on the other side of the barn.

MARGO
Hey boy, what've you got there?

Margo walks over, prods the hay with her foot. Nothing. She takes another look around.

Baxter freezes, then starts pawing furiously at the floor.

Margo squats, reaches out her hand.

INT. LANDERS BARN - UNDERGROUND BUNKER - NIGHT

Seamus' hand is wrapped around Laurel's throat. Blood runs in streams from her nose.

Seamus draws his free hand back to give her another slap.

The sound of the trap door opening.

Seamus' arm freezes in mid-air.

He whirls around, his eyes following the person slowly descending the stairs.

MARGO (O.S.)
(hoarsely)
Seamus?

Margo stands at the bottom of the steps, revolver in hand, staring horrified at the sight in front of her.

Seamus stares back with a cruel, arrogant smirk.

A spark of hope flashes in Laurel's terrified eyes.

Her muffled cry pierces Margo's heart.

Margo centers the gun on her husband's forehead.

MARGO (CONT'D)
Move away from her.

Seamus laughs, a harsh, contemptuous sound.

Margo pulls back the hammer.

A bullet wizzes past Seamus' head, lodging into the wall behind him.

Admiration gleams briefly in Seamus eyes. He releases his hold on the girl.

Laurel slides to the ground in a heap.

MARGO (CONT'D)
(to the girl)
It's okay, I'm going to get you out
of here.

Like a snake, Seamus reaches down, grabs a handful of
Laurel's hair.

Laurel moans, too exhausted to put up a fight.

SEAMUS
Sorry darlin', I'm afraid I can't
let you do that.

He glares menacing at Margo.

SEAMUS (CONT'D)
We can't have her running off to
the police now, can we?

Margo's hands tremble. Tears spill down her cheeks.

SEAMUS (CONT'D)
Don't worry, I'll take care of it.

Seamus' grin is pure evil.

SEAMUS (CONT'D)
This isn't my first time.

Margo looks like she's going to be sick.

Seamus smirks, enjoying her anguish.

Margo finds her resolve.

Her eyes narrow into cold, hard slits.

MARGO
You're going to rot in jail.

Seamus sneers.

SEAMUS
I won't be the only one. Do you
really think anyone will believe
you had nothing to do with this?
(mocking voice)
How could you not know your own
husband? What kind of woman are
you? Hell, maybe you even helped me
get the girls.

Margo steadies the revolver squarely on Seamus' head.

MARGO
I said get away from her.

SEAMUS
(ominous)
And I said no.

With his eyes locked on Margo, Seamus' free hand whips out...

...A sickening crunch of bone as he twists Laurel's neck.

Margo screams.

She pulls the trigger.

END FLASHBACK

BACK TO SCENE

MARGO
We found Seamus' motorcycle hidden
in the woods...

INSERT MONTAGE: BURYING SEAMUS

--Sam pushes Seamus' motorcycle to the edge of the bunker. He gives the motorcycle a shove.

It crashes down to the bunker below.

MARGO (V.O.)
...we hauled dirt from the back
acre and filled the whole thing up.

--Margo drives a small Bobcat Loader to the edge of the bunker. She releases the bucket, dropping a load of dirt.

MARGO (V.O.)
Then we sealed the door...

--Sam smooths concrete over the entire door.

MARGO (V.O.)
...like a tomb.

END MONTAGE

BACK TO SCENE

Tears stream down Margo's downcast face.

Next to her, Sam stands like a man facing a firing squad, his face a mask of stone.

Ed, Anita and Tyler stare at them in shock and horror.

ED

Oh my God.

Ed is shaking, his face devoid of color.

TYLER

They're still down there?

The silence is deafening.

ANITA

How did you hide this from the police?

MARGO

We waited a few days, then reported him missing. The police came out, looked around, but they never found anything...

Margo looks down at the little dog in her arms. She strokes his head.

MARGO (CONT'D)

Poor old Baxter. He knew what was down there. Dogs always know.

TYLER

You tried to save her. If you hadn't killed him, who knows what he would have done?

Margo's voice is uncharacteristically harsh.

MARGO

But I didn't save her, did I?!

A startled Lucky jumps off her lap.

Ed stares down at the picture in his hand.

ED

I don't understand...

He thrusts the picture at her.

ED (CONT'D)
 ...How could you not know? How
 could he hide something like that?
 He was your husband!

ANITA
 There had to be signs. Sam, you
 were young, I could understand
 that, but--

MARGO
 --There were times...moments where
 I would get a feeling...a sense of
 something...off...

Margo turns away, ashamed. She gets up and stands by the
 sink, staring out the window.

MARGO (CONT'D)
 One day, when we're not here to
 stop it, they're going to raze that
 barn. And when they do, they're
 going to see who he was.

SAM
 And they're going to see who we are
 too.

MARGO
 Sam, this is not your cross to
 bear! You were just a kid. I told
 you to do those things.

SAM
 No. I did those things because I
 wanted to hide the monster to.

Sam turns to face the others--

SAM (CONT'D)
 Do you get it now? Do you
 understand why this isn't a God
 thing? If God was really wiping out
 the wicked, don't you think we'd be
 on his list?

TYLER
 Sam, you're not him. You're not
 your father.

SAM
 Are you kidding? I have people
 telling me almost every day that
 I'm just like him.
 (MORE)

SAM (CONT'D)

That I'm the spitting image of Seamus Landers. Do you know what that does to me? I'm constantly questioning every thought, every action?

MARGO

Baby, I'm a part of you too. And that's the part that's winning.

(pause)

But we can't hide anymore.

She turns to Ed, desperate for forgiveness.

MARGO (CONT'D)

Everything happens for a reason. And I think that's why you're here. For Laurel--

The crash of splintering glass!

The window shatters as a hail of bullets fly through the kitchen.

Margo screams, covering her head!

The others react, dropping to the floor, screaming and shouting.

EXT. LANDERS FARM - FRONT LAWN/DRIVEWAY - NIGHT

The police and FBI agents react, dropping and taking cover behind the police vehicles.

EXT. LANDERS FARM - BARN/DRIVEWAY - NIGHT

Awareness of a disturbance starts to spread through the crowd.

INT. LANDERS BARN - UPPER LOFT - NIGHT

Dale is stretched out on the ground, the AR15 propped up in front of him. His nervousness is gone, in its place a giddy euphoria.

Darya leans over him, victory shining in her eyes.

She leans down, kisses him passionately.

INT. LANDERS HOUSE - KITCHEN - NIGHT

MARGO (O.S.)

Sam.

They turn at the sound of her voice.

A collective gasp.

SAM

Mom!

A blood-spattered Margo sits propped against the cupboard, bleeding profusely from wounds in her shoulder and arm.

Sam and Tyler rush to her side, crossing in front of the window.

Big mistake!

Another round of bullets plow through the blown out windows, splintering wood and shattering tile!

Sam throws himself over his mother and Tyler.

CUT TO:

INT. LANDERS HOUSE - HALLWAY - NIGHT

Meena screams as the shots pierce the walls around her.

CUT TO:

EXT. LANDERS FARM - FRONT YARD - NIGHT

The SERGEANT makes a series of gestures, signals toward the barn.

INT. LANDERS HOUSE - KITCHEN - NIGHT

Berris and Jaye burst into the kitchen.

BERRIS

Everybody stay down!

They look over to see...

...A bloodied, ashen-faced Margo slumped in Sam's arms.

A crouching Tyler grabbing at anything she can to staunch the flow of blood.

SAM

Oh my God. Mom...mom...

Tyler looks at Sam, her face grim.

She turns to the others across the kitchen--

TYLER

(to Anita and Ed)

I need more towels!

(to Berris and Jaye)

We need to get her to a hospital
now!

INT. LANDERS HOUSE - HALLWAY - NIGHT

Meena screams as Jaye's hand grabs her by the back of the neck...

INT. KITCHEN

...And thrusts her into the middle of the kitchen.

Meena crouches instantly.

All eyes on Meena.

BERRIS

Who the hell is this?

JAYE

I have no idea.

The agents look to Sam for an answer, but he just shakes his head.

JAYE (CONT'D)

(menacing)

Who are you?

When Meena hesitates, Jaye points his gun at her.

MEENA

I'm Meena.

JAYE

How did you get in here?

MEENA

Through the back.

Berris and Jaye don't believe her.

BERRIS

What are you doing here?

MEENA

I saw the story on TV...about Sam.

JAYE

And?

When Meena isn't forthcoming, Jaye pulls back the hammer on his glock.

Meena swallows nervously, shoots a sideways glance at Sam.

MEENA

I saw the man talking about what Sam had done, and...I don't know...I thought maybe...the same thing that happend to Sam...happend to me...

Beat.

JAYE

What the hell are you talking about?

ED

You can heal people?

Sam looks like he's about to kill Ed.

Meena stares down at her palms.

MEENA

I can grow things.

Everyone looks confused, as if they didn't hear her right.

BERRIS

Show us.

Meena hesitates, suddenly self-conscious.

JAYE

Show us.

Meena lifts her hand, slowly opens her fingers.

As the others watch, a tiny white bud seems to sprout from her skin. The tiny bud unfurls, producing a perfect white blossom that floats in the middle of her palm.

FREEZE FRAME.

LUCIFER (O.S.)
You're fucking kidding me, right?

CUT TO:

Lucifer is standing behind Berris and Jaye. He doesn't look happy.

Michael and Gabriel stand across the kitchen.

GABRIEL
Well, technically, she was the
first one to walk through the door.

DISSOLVE TO:

INT. FLASHBACK - MEENA ENTERING STARBUCKS - DAY

Sam holds the door while a smiling Meena walks past into the cafe.

INT. MEENA'S OFFICE BUILDING - DAY - CONTINUOUS

Meena walks between a row of cubicles, her eyes glued to her cell phone. All around, horrified CO-WORKERS are watching news of the event on their phones and computer screens.

Meena turns into her cube...

INT. MEENA'S CUBE

...Sets her computer bag on her desk. The bag bumps up against a small plant, tipping it over, spilling its contents.

Cursing under her breath, Meena picks up her trash bin and sweeps the soil and plant into the bin.

The instant her fingers touch the soil, TINY PLANTS sprout from the dirt.

Meena recoils in shock and fear. She tries desperately to shake off the tiny plants but they cling fast.

EXT. MEENA'S OFFICE BUILDING - DAY

A nervous Meena exits her building, heads toward the parking lot.

EXT. OFFICE PARKING LOT - DAY

Meena stands next to her car near a a small circle of trees.

She edges over to one of the small trees. Meena looks around nervously, then confident no one is watching, she reaches out and wraps her fingers around the trunk.

Almost instantly, tiny leaves and white blossoms appear, covering her hand and a small area of the trunk.

A truly frightened Meena wrenches her hand away.

MEENA

This isn't happening...this isn't
happening...this isn't happening...

INT. MEENA'S APARTMENT - LIVING ROOM - DAY

Meena stands in the middle of an apartment filled to capacity with plants of every kind.

As she stares down at her hands, we hear Anita's voice in the background--

ANITA (V.O.)

Mr. MacLaren's statements about
this so-called mystery healer add
fuel to an ever-growing religious
fervor claiming the deaths around
the world are an Act of God.

END FLASHBACK

BACK TO SCENE

LUCIFER

So now we're doing a twofer?

GABRIEL

I thought it was pretty clever. One
people. One planet. A savior for
both.

MICHAEL

It takes a village.

LUCIFER

This is bullshit! You just needed a
back-up in case your boy here
didn't take his leap of faith--

Lucifer is interrupted by a plaintive whine.

The archangels look over to see Lucky standing guard over Margo. He licks her face, then looks up at the Archangels expectantly.

LUCIFER (CONT'D)
The odds aren't looking too good.
He doesn't believe.

Gabriel and Michael gaze down at Margo.

GABRIEL
He will...

Gabriel gestures with his hand.

THE SCENE
REMINATES

BACK TO SCENE:

Everyone is mesmerized by Meena's magic.

Except Jaye.

JAYE
I think it's about time we wrapped
this up.

All eyes on Jaye.

His face is twisted in an unpleasant smirk. He locks eyes on Sam.

JAYE (CONT'D)
Berris was half hoping you'd be the
one, Landers, here to save us all.

He turns to a bristling Berris--

JAYE (CONT'D)
You can take the girl out of the
bible belt, but you can't take
Sunday School out of the girl.

He looks around the room, oddly triumphant.

JAYE (CONT'D)
I knew you were nothing but a con.
I see it all the time. I mean, if
you were the real deal, your mother
still be alive, am I right?

Berris' phone beeps. She takes the call.

CUT TO:

EXT. LANDERS FARM - BARN - NIGHT

Officers smash through the barn doors.

BACK TO SCENE

Berris hangs up.

BERRIS

The barn's locked down. We got an
all clear.

Berris and Jaye stand.

Jaye places his gun back in its holster. Then he turns to the
group with a warning--

JAYE

If anyone leaves this kitchen,
you'll be shot.

The agents exit.

INT. LANDERS FARM - ENTRYWAY - NIGHT

Berris and Jay stand out of earshot of the kitchen.

JAYE

We're done here. Tell Transport to
send the team in for extraction.

INT. LANDERS FARM - KITCHEN - NIGHT

Anita and Ed move to the door, pausing to make sure the
agents are gone.

ANITA

(to Meena, Sam and Tyler)
I need to see what's going on out
there.

Anita and Ed sneak out toward the living room...

...then reappear in the door a few minutes later.

ED

We can't see anything down here.
We're going upstairs to get a
better look.

MEENA

I'll come with you.

She stands, follows Ed and Anita out of the kitchen.

Tyler stands, stretches painfully.

TYLER

I need to use the ladies room.

Sam still holds his mother in his arms.

She hesitates, not sure if she wants to leave them.

SAM

It's okay. We'll be fine.

INT. LANDERS HOUSE - MARGO'S ROOM - NIGHT

Anita, Ed and Meena peek out a window on the far side of the room closest to the barn and fields.

From their POV:

The front lawn, driveway and perimeter of the barn are illuminated with emergency lights. A mass of police officers and vehicles cover most of the area.

Behind the barn, the crowd isn't readily seen, just thousands of moving lights from lanterns and flashlights bobbing across the fields like a giant swarm of fireflies.

Ever so slowly, Anita slides the window open.

A SOUND emanates from the darkness of the fields. The crowd buzzes with activity, like bees queuing up before a swarm.

ANITA

Something's happening out there.

EXT. LANDERS FARM - GROUNDS - NIGHT

The crowd is finally erupting:

--Angry people with ANTI-CHRIST signs shout across at the equally irate zealots claiming JESUS SAVES.

--A scared MOTHER gathers her kids close, her eyes darting around nervously at the growing unrest.

--A fight breaks out, MEN and WOMEN pushing, shoving, scuffling.

EXT. LANDERS FARM - GROUNDS - NIGHT

The crowd closest to the barn.

People turn their heads at the SOUND of a gears shifting and tires grinding on the driveway gravel.

INT. LANDERS HOUSE - MARGO'S BEDROOM - NIGHT

Anita, Ed and Meena shift to the windows on the front side of the house.

From their POV: A large black military vehicle powers up the driveway toward the house.

ED
That's not good.

INT. LANDERS HOUSE - KITCHEN - NIGHT

Tyler rounds the kitchen door.

She stops short! Her hands fly to her mouth, holding back a scream.

INT. LANDERS HOUSE - STAIRCASE - NIGHT

Anita, Ed and Meena race down the stairs.

INT. KITCHEN

Ed is the first to round the door into the kitchen.

ED
You guys, we're in serious--

He stops short, his eyes nearly bugging out of his head.

ED (CONT'D)
HO-LY SHIT!

Anita and Meena bump into him, complaining.

Ed lifts his hand to point across the kitchen.

Anita and Meena's eyes follow his arm.

They start, gasping in shock, staring open-mouthed at a very alive, very bloody Margo standing in the middle of the room. She holds Lucky in one hand, a 65 revolver in the other.

Sam and Tyler stand behind her.

SAM

Turns out, she was only mostly dead.

EXT. LANDERS HOUSE - FRONT DOOR - NIGHT

Berris and Jaye stand just outside the door.

JAYE

Let's send the girl out first. Keep her separated from the others. We have people who want to see her.

BERRIS

What about him?

JAYE

He's nobody. The crowd's gonna eat him alive.

INT. LANDERS HOUSE - KITCHEN - DAY

Berris and Jaye round the entry, step inside.

The kitchen is empty.

EXT. LANDERS FARM - FRONT YARD/DRIVEWAY - NIGHT

Chaos.

Shouted commands from the FBI agents as they rally the officers.

Officers in riot gear move into formation around the house.

EXT. LANDERS FARM - GROUNDS/FIELDS - NIGHT

Beams of light bounce across the fields as police search for the missing group.

EXT. LANDERS FARM - GREENBELT - NIGHT

Flashlights cut through the darkness.

Bushes rustle and twigs snap underfoot as officers tramp through the trees and brush.

Deep in the wooded shadows, a giant tree, its trunk wrapped with peculiarly thick vines.

Close on the eyes of the hunted concealed within.

FADE OUT.

FADE IN

EXT. LANDERS FARM - FIELDS - EARLY MORNING

The sun rises over the now empty fields.

Garbage, blankets, abandoned lawn chairs and discarded signs are scattered across the grounds.

EXT. LANDERS HOUSE - EARLY MORNING

The house stands empty. Windows broken, front door hangs slightly askew.

EXT. LANDERS BARN - EARLY MORNING

The perimeter of the barn is surrounded by government and police vehicles.

INT. LANDERS FARM - BARN - DAY - CONTINUOUS

The Sergeant walks through the battered barn doors.

OFFICERS and GOVERNMENT AGENTS stand talking in groups.

The Sergeant heads toward a narrow staircase on the far side of the barn, passing CONSTRUCTION WORKERS drilling into the cement above the bunker.

The Sergeant climbs the stairs leading to the loft...

INT. LOFT

...Approaches a second group of OFFICERS standing in a semi-circle.

The officers moves aside to reveal...

...Dale's body, bloodied and bullet-ridden, rifle at his side, dead eyes staring upward...

...to the creature lurking in the rafters. All traces of Darya's alluring beauty are gone. In its place is the face of a demon, twisted with rage and hate.

The demon slowly blends into the shadows and disappears.

FADE TO:

INT. KING5 NEWS - ANCHOR DESK - DAY

SUPER: ONE YEAR LATER

Anita sits behind the news desk, an elegant, more polished version of her former self.

ANITA

Today we celebrate the one year anniversary of what the world has come to know, simply, as the Event, the still unexplained phenomena that caused millions of deaths across our globe. After months of investigations, speculation, and countless conspiracy theories, a definitive statement on who, or what, was behind the attacks has never been fully substantiated. However, as we know, the CDC and international organizations were able to confirm, unequivocally, that the deaths were not linked to any known virus or contagion. In what can only be described as a miracle, the Event appears to have been limited to a single night's occurrence.

DISSOLVE TO:

EXT. IRAQ - WAR TORN TOWN - DAY

Close on a worn paper flyer posted on an exterior wall.

-- INSERT FLYER: A heading reads: ONE PEOPLE. ONE PLANET. Below the heading, a headshot of Sam and Meena, their faces partially obscured by headscarves. Only their eyes are visible...Sam's blue and Meena's brown.

ANITA (V.O.)

In the wake of this massive, world-wide tragedy, we've seen an unprecedented level of global unity, divided communities coming together and supporting each other in a hesitant but hopeful step forward.

EXT. MIDDLE EAST - WAR TORN TOWN - RESIDENTIAL AREA - DAY

PEACE CORP WORKERS clear debris and help repair buildings damaged by artillery fire.

EXT. WAR TORN TOWN - APARTMENT BUILDING - DAY

NILESH (ANY) Indian male, and SUDARSH (ANY) Indian male, work on a damaged second floor balcony.

They pause as a jeep pulls up and parks in front of their building. The DRIVER wears a headscarf partially obscuring his face.

The Driver climbs out of the jeep, waves up to the two men.

INT. WAR TORN TOWN - APARTMENT BUILDING - DAY - CONTINUOUS

Nilesh leads the Driver past WORKERS patching and painting the walls and floors.

INT. HALLWAY

The Driver follows Nilesh down a long, narrow hallway.

They come to a stop in front of one of the apartment doors.

INT. WAR TORN TOWN - APARTMENT - DAY

A modest apartment turned makeshift office. A profusion of greenery fills the nooks and crannies and creeps along the walls and window frames.

A large geographical map hangs on the wall at the far end of the room. Small white flags bearing the outline of a dove are tacked on several of the map's locations.

Meena stands in front of the map, deep in thought. She twirls a small branch absentmindedly in her hand, seemingly oblivious to the small white blossom that magically spring up along it's length.

ED (O.S.)
Show off.

Meena turns, grinning.

MEENA
Hello, my friend.

The Driver removes his scarf. Even with the heavy beard, Ed's smiling face is clearly recognizable.

Ed and Meena exchange an affectionate hug.

MEENA (CONT'D)
So?

Ed pats his shirt-front pocket.

ED
Mission accomplished.

Ed pulls a small bundle from his pocket. He unwraps it to reveal a simple but beautiful wedding band set with sapphires.

Meena takes the ring, admires it.

MEENA
Tyler's going to love it.

ED
If she doesn't die from shock first.

Meena hands it back.

Ed wraps it carefully, puts it back in his pocket.

ED (CONT'D)
I'm sure I'm not the first one to bring this up, but aren't holy men supposed to be celibate?

MEENA
He's not that kind of holy man.

ED
And what kind are you?

INT. WAR TORN TOWN - HUMBLE RESIDENCE - BEDROOM - DAY

A simple but clean room, shades drawn.

A FEMALE CHILD (5) lays in a small bed. She has a bandage wrapped around her head, both hands, and one of her eyes. Sam sits on the edge next to her. He wears local clothing, face partially covered by a headscarf.

The child's MOTHER (50's) and FATHER (50's) hover nervously near the foot of the bed.

SAM
(Arabic/English subtitles)
When did this happen?

FATHER
(Arabic/English subtitles)
Two days ago. There were eight.
Only two children survived.

MOTHER
(Arabic/English subtitles)
We have peace now. Peace! How could
this happen?

Sam looks grim, doesn't answer.

He brushes his hand across the child's face, caresses her cheek. Then he leans down and whispers into her ear.

Sam stands, addresses her parents.

SAM
(Arabic/English subtitles)
These things are never certain.

He places his hand on his heart.

SAM (CONT'D)
(Arabic/English subtitles)
I am in deep hope.

They nod nervously.

INT. WAR TORN TOWN - HUMBLE RESIDENCE - MAIN ROOM - DAY

Sam stands near the front door, phone to his ear.

-- TELEPHONE CONVERSATION BETWEEN SAM AND MEENA

SAM
It wasn't an accident.

MEENA (V.O.)
That's the second one.

SAM
Something's starting.

A shout from the back room.

Sam turns to see the girl's father waving him back inside the room.

FATHER
Come! Come see what you have done!

SAM
(to Meena)
I gotta go.

MEENA (V.O.)
Okay, we're leaving now.

Sam hangs up, heads back into the room.

INT. WAR TORN TOWN - HUMBLE RESIDENCE - BEDROOM - DAY

The girl is sitting up in bed. The bandages on her head, eye and hands have been removed. The skin is smooth, unblemished.

She smiles shyly at Sam.

Her mother bows to Sam, tears streaming down her face. She clasps her hands together, murmurs reverentially.

EXT. WAR TORN TOWN - STREET OUTSIDE HUMBLE RESIDENCE - DAY

Sam stands in the shadow of the entrance. His face is obscured by the scarf, only his eyes are exposed.

Meena and Ed pull up in the jeep, faces similarly covered.

Sam doesn't acknowledge them as he climbs into the back.

He casts a wary glance around.

Across the street, a LOCAL MALE (40) stands smoking in a doorway. He looks bored, seemingly uninterested in the goings around him.

Sam signals Ed to head out.

EXT. WAR TORN TOWN - RANDOM DOORWAY - DAY

The local male takes a long drag off his cigarette, watching Sam's jeep drive away with a dark, brooding expression.

EXT. FORMER MILITARY COMPOUND - MAIN GATE - DAY - CONTINUOUS

The jeep approaches the compound gate. There are no barricades or barbed wire.

A GUARD swings the gate open, waving as the jeep drives through.

EXT. COMPOUND

The jeep drives through a thriving community.

PEOPLE walk around freely. CHILDREN play tag. A penned area with GOATS and CHICKENS.

EXT. HOSPITAL

The jeep pulls up in front of a newer building emblazoned with a red Cross on a white background.

INT. FORMER MILITARY COMPOUND - HOSPITAL - PATIENT ROOM - DAY

Tyler stands next to a clinic bed, administering a vaccination to a TODDLER sitting on her MOTHER's lap (ANY).

The toddler shrieks, begins to cry.

Her mother comforts her while Tyler applies a Band-Aid.

Tyler looks up at a knock on the door.

Margo opens the door, pokes her head inside. She smiles over at Tyler--

MARGO

They just pulled up.

EXT. FORMER MILITARY COMPOUND - MAIN BUILDING - DAY

Sam, Meena and Ed, faces uncovered, exit the parked jeep.

At the sound of BARKING (O.S.), they turn to see Lucky running towards them. AMMAR (12) a local boy, follows close behind.

Ed scoops him up, laughing as the excited little dog licks his entire face.

A grinning Tyler and Margo exit the hospital doors.

Tyler, Margo and Ed exchange a group bear hug.

ED

All my favorite people in one place.

EXT. FORMER MILITARY COMPOUND - OUTER BUILDING - DAY

Lucky is barking furiously at an empty roof.

-- LUCKY'S POV: Dressed in full regalia, the three Archangels stand on the roof, looking out across the compound. Michael and Gabriel wear gleaming gold breastplates trussed over white silk togs, gold bracers and greaves protect muscled arms and shins. Their massive white wings are tucked neatly against their backs. Lucifer wears similar regalia, except his wings are a deep blue-black, and his armor shines in silver.

Michael and Gabriel smile down at the barking dog.

MICHAEL

They're close this time.

Lucifer glares down at Lucky, clearly irritated.

LUCIFER

Never gonna happen. They only care about one thing...I. Me. My.

MICHAEL

(to Gabriel)

Hmmm, who does that remind you of?

GABRIEL

You mock them, Lucy, but don't forget, you were the one who started them down this path. You tricked them into thinking they were the center of the universe.

LUCIFER

(exasperated)

It was just an apple.

Taking his irritation out on the dog, he makes a slight gesture with his hand.

Lucky's barking goes silent, as if suddenly turned off.

Looking immensely pleased with himself, Lucifer whips his wings around his body and disappears.

Michael waves his hand, restoring Lucky's voice.

Ammar comes and scoops Lucky up in his arms. He looks up into the empty sky, shielding his eyes from the sun.

AMMAR

What is it Lucky Dog? What do you see?

Lucky whines, wags his tail.

Ammar turns and walks away, the little dog tucked firmly under his arm.

FADE TO:

EXT. WAR TORN TOWN - RANDOM DOORWAY - DAY

The local man stands in the doorway, finishing his cigarette.

He glances at the opposite wall.

-- INSERT: Sam and Meena's flyer hangs on the wall

The man's eyes narrow in a decidedly unpleasant expression. He reaches out and rips the flyer off the wall. He crumples it up, tosses it to the ground.

The man takes one last drag off his cigarette, then flicks it away. He takes a cautious look around before stepping out of the doorway...

...Revealing a smirking Lucifer standing in the shadows.

LUCIFER

Bingo.

FADE OUT.